NEW METHOD
READER SIX

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WITH A DICTIONARY DISCUSSING THE MEANING OF NEW WORDS AND THEIR DERIVATIVES



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* *The number of running words per new word.*

NOTE TO THE TEACHER

The purposes of this book are:—

1. To build up reading-vocabulary rapidly.
2. To teach the use of a dictionary.
3. To increase power of word-identification.

(1) Since the process of reading no longer offers any obstacle, new-word-density is slightly increased. To avoid interference with the original style of the authors, the repetition of new words is made less systematic.

(2) The meanings of new words are discussed in English, exactly in the manner of an English dictionary, thus giving practice in the intelligent reading of a dictionary.

(3) All derivatives easily obtainable from the new words of the text are drawn into the discussion.

Owing to the more rapid ingress of new words the vocabulary should be revised at frequent intervals. Some learning-up of word-lists is not objectionable at this stage (vide *Journal of Educational Psychology*, XXI, 4, 297 ff.).

The *Thorndike Word-book* (Groups 2*a*-3*b*) has been used as a general guide in the selection of vocabulary, but other principles (discussed in *Language in Education* and in *The Modern Language Journal*, XIV, 7, 1930) have also been considered.

You now know 1779 words from the Primer and Readers I to V

NEW METHOD READER VI

LESSON 1

PREFACE—WHAT THIS BOOK TEACHES

(This is intended to be read by the class)

A

Dictionary, (Explanation), Fold, Latin, (Prefix), Preface, Predict, (Suffix)

You can now read and enjoy English: you have, I hope, enjoyed "King Solomon's Mines" and "Treasure Island";—and yet you find that, if you pick up other books not specially prepared for you (like those), you have difficulty in reading them, because there are a lot of new words of which you do not know the meanings.

In order that you may be able to read ALL books (1) *it is necessary for you to learn a larger number of words than you know now.*

But however much you may increase your stock of words, you can never know all the words in English. It is quite a common thing even for an Englishman in reading English to come across a word which he has never seen before. What does he do then? He may look it up in the dictionary and find out its

meaning from there. In the dictionary the meaning will be explained in English. So (2) *it is necessary for you to have practice in understanding the English* explanations *of words, such as you would find in an English dictionary.*

You cannot always look up a new word in a dictionary. (You cannot use a dictionary in an examination; or you may be reading and have no dictionary at hand.) Therefore (3) *it is necessary for you to learn how to get the meaning of a new word without using a dictionary.* How may this be done?

(*a*) One way of doing it is to guess the meaning of the word from the general meaning of the page on which the word stands. For example, what does the word "Dictionary" mean? It has not been taught in the Readers. If you look back you will see that a "dictionary" has been spoken of as a thing in which you "look up a word" and "find its meaning." The meaning is "explained in English." What is it? "Well," you answer, "it is probably some sort of book, containing a list of English words with explanations of their meaning." Quite right!

(*b*) There is a second way of getting the meaning of a new word, and that is by un-fold-ing it, and pulling it to pieces as one unfolds and examines a flower. Most of the long and difficult words which you meet are made up of two or more pieces folded together; and, although you do not know the whole word, you may know one or two of the bits of it; and from these you can often guess the meaning of the whole.

Thus you have not seen the word "Explanation" before; but you know "Explain" and you know "-ation" (Indicate, Indication), so you can guess that it means "An explaining."

A large number of the longer words in English

begin with a **Latin prefix.** (Latin was the language of ancient Rome, and many of the words in English have been taken from that language.) What is a "prefix"? You know "Fix" (III/6); and you know "Pre-pare" (III/12). "I have prepared my lesson" means "I have got my lesson ready before coming to the class." Prepare = "to get ready before." Pre- = "before, in front of." So "to pre-fix" is "to fix in front of"; and "a prefix" is "something fixed in front of a word." (Thus, "pre-" is a prefix.)

This thing you are reading is called a "Preface." What is a "Preface"? Something which comes "pre," in front of, a book. The second part of the word, "-face," is from the Latin *Fatio*, "a saying", so a Preface is a "saying before."

The Latin *Dict-* means "Say," as in Dict-ionary, a collection of things said; a collection of words. To **Predict** is to "say before," to tell of events before they happen, to say things will happen.

A **Suffix** is something added on to the end of a word. (Thus "-ment" is a suffix, as in Judge, Judg-ment.) "Suffix" is really Sub-fix; "Sub" means "under, at the bottom of, at the end of."

B

Verb Adjective Noun Sentence

Here are some of the prefixes and suffixes which you already know :—

PREFIXES ALREADY MET

A-, Ab-, Abs-
"Away from,"—Absent, V/10.

A-, Ad-
"To," "At"—Accept, V/4, from *ad-cipere*, "to take *to* oneself"; Arrive, III/10, from *ad-ripa*, "*To* the shore."

Com-, Con-, Co-
"Together," "With," "Within"—Company, II/8; Companion, IV/6; To consent (to think with), V/10; Contain (to hold within), III/7.

De- (1) "Down," "Down from"—Descend, IV/6; To desert, IV/6.
(2) Also "Completely"—Describe (write completely), IV/6; Destroy, III/7.

Di- "apart"—Divide, IV/1; Distance (Di- = apart:—stance = standing), III/2.

Dis- "Not"—Disorder, Displease, IV/1.

E-, Ef-, Ex-
"From," "Out of"—Extend (stretch out), IV/3; Express, III/12; Except (taken out), III/1; To elect (to choose out), V/10.

En- Verb-forming—A circle—To encircle, V/10.

In-, Im- "Not"—Impossible, V/6.

In- "In," "Into"—Invite (ask in), V/10.

Mis- "Wrongly"—Mistake, II/13.

Ob- "Near"—Observe (look at nearly), IV/9.

Per- "Through"—Perform (do right through to the end), V/10; Perfect (made all through), III/13.

Pre- "Before," "In front of"—Prefer (to carry in front of, to like better), V/1; Prepare (to get ready before), III/12; Present (being in front of), II/8.

Pro- "Forward"—Proceed (to go forward), IV/5; Produce (to lead forward), IV/5.

Re- "Back," "Again"—Recover (get back), V/10; Receive (take back), II/8; Remember (call to mind again), Ib/21.

Se- "Apart," "Apart from"—Secret (set apart, hidden), IV/6; Secure (apart from care), IV/9; Separate (to keep apart), III/11.

Sub- "Under"—Subject (put under;—a subject of study = a thing put under the eye), III/11; Suffer, III/9 (*Sub-ferre* = to bear from under).

Un- "Not"—Unkind, Ib/18.

SUFFIXES ALREADY MET

I. Forming adjectives.
- -al Nation, national, III/11.
- -ful Care, careful, II/13.
- -ous Danger, dangerous, II/10.
- -y Dust, dusty, Ib/2; Worth, worthy, IV/6.
- -ic Giant, gigantic, III/13.

II. Forming nouns.
- -age Pilgrim, pilgrimage, III/13.
- -ance Appear, appearance, V/10.
- -ce Absent, absence, V/10.
- -dom Free, freedom, V/1.
- -hood Boy, boyhood, V/10.
- -ion Protect, protection, V/3.
- -ment Judge, judgment, V/3.
- -ness Good, goodness, II/3.
- -th Young, youth, IV/10; Long, length, II/13.
- -y Unite, unity, IV/11; Difficult, difficulty, IV/6.

III. (Various).
- -able Eat, eatable; Comfort, comfortable (= able to give comfort).
- -en Straight, straighten.
- -er Lead, leader (= one who leads).
- -er, -est Nice, nicer, nicest.
- -ly Quick, quickly.

C

From one tree-root come many branches: so from one word-root come many words.

Take the root "-tain," from the Latin "*ten-ere,*" "to hold." Now see if you can guess the meaning of these twelve words formed from this one root with prefixes and suffixes which you already know.

1. Abstain.
2. Attain (*ad*-tain). 3. Attainment. 4. Attainable. 5. Unattainable.
6. (Contain, III/7.) 7. Container.
8. Detain.

Manoah said, "Now may your words come to pass. How shall we educate the child, and what shall we do unto him?"

The angel of the Lord said, "Let the woman avoid anything that comes of the vine, neither let her drink wine nor eat any unclean thing."

And Manoah said unto the angel of the Lord, "I pray you, let us detain you until we have made ready a kid for you."

The angel said, "Though you detain me, I will not eat of your bread. If you offer it as a burnt sacrifice, you must offer it unto the Lord."

(For Manoah did not know that he was an angel.)

Manoah said, "What is your name, so that, when your sayings come to pass, we may do you honour?"

The angel said, "Why do you thus ask my name, since it is secret?"

Then Manoah took a kid and offered the flesh of the kid upon a rock unto the Lord: the rock was his altar. And the angel did a marvellous thing, and Manoah and his wife looked on. For it came to pass that, when the flame went up towards heaven from off the altar, the angel of the Lord ascended in the flame of the altar. And Manoah and his wife saw it, and fell with their faces to the ground. Then Manoah knew that he was an angel of the Lord, and he said unto his wife, "We shall surely die, because we have seen God."

But his wife said, "It is obvious that, if the Lord were pleased to kill us, He would not have received a burnt offering of flesh at your hands, neither would He have showed us all these things, nor told us such things as these. . . ."

And the woman bore a son, and called him Samson; and the Lord blessed him, and was gracious unto him.

C

Approve, (Vineyard), Rend, (Rent), (Aside), Swarm, Honey, Bride, (Bridal), Riddle

Now Samson went down to Timnath, and saw a woman in Timnath of the daughters of the Philistines. And he came up and told his father and his mother, and said, "I have seen a woman in Timnath of the daughters of the Philistines: now therefore get her for me for my wife."

Then they said, "How can we **approve** of a woman of the Philistines? Is there not any of whom you approve among your own people that you go to take a wife of the unclean?" But Samson said to his father, "Get her for me. She pleases me well."

Then Samson and his father and mother went down to Timnath, and came to the **vineyards** of Timnath. And behold a young lion roared against him. Then the spirit of the Lord came upon him, and he did **rend** the lion as he would have **rent** a kid,—and he had nothing in his hand. But he did not tell his father and mother what he had done.

After a time Samson came that way again, and he turned **aside** to see the body of the lion, and behold there was a **swarm** of bees, and **honey** in the body of the lion. And he took some of the honey, and went on his way eating.

So his father and his mother went down to the woman, and Samson made there a **bridal** feast,—for so used the young men to do for their **brides**. And thirty companions came to the bridal feast.

Then Samson said, "I will now ask you a **riddle**; if you can answer the riddle within the seven days of this bridal feast, then I will give you thirty sheets and

thirty changes of garments. But, if you cannot, you shall give me thirty sheets and thirty changes of garments."

They said, "Let us hear the riddle."

He said, "'Out of the eater came forth meat, and out of the strong came forth sweetness.'—What does this mean?"

D

To spoil, Rage (Spoil), Brand, (Son-in-law), Avenge, (Vengeance)

In three days they could not answer the question. And they came to Samson's bride and said, "Find out the answer to the riddle from your husband, lest we burn your and your father's house with fire."

And Samson's wife wept before him, and said, "You only hate me: you do not love me, for you have asked a riddle of my own people, and you have not told me the answer."

He said, "I have not told my father or my mother, and shall I tell you?"

But she wept before him all the days of the feast so that all the joy of it was spoiled. And on the seventh day he told her.

Then the men of the city said to him on the seventh day before the sun went down, "What is sweeter than *honey*, and what is stronger than a *lion*?—That is the answer to your riddle."

Then he said, "If you had worked fairly you would not have found out my riddle." And he was filled with rage, and he went down to Askelon and killed thirty Philistines, and took the spoil, and gave the spoil to those who had answered his riddle. And he was still enraged and went up to his father's house.

But Samson's wife was given to his companion whom he had used as his friend.

At the time of the wheat harvest Samson went to visit his wife; but her father said, "She has been given to another."

Then Samson went and caught three hundred foxes, and took fire-brands and tied the brands to the tails of the foxes, and let them go in the standing corn of the Philistines.

And the Philistines said, "Samson has done this, the son-in-law of the man of Timnath." And they went and killed her and her father.

Then Samson said, "Though you have done this I will be avenged of you, and after that vengeance I will cease." And he fell upon them, and many were slain.

E

Pitch, Swear, Cord, Thread, Jaw, (Slew), Heap

Then an army of the Philistines went up and pitched their camp at Lehi in the land of Judah; and the men of Judah said, "Why have you come against us?" They said, "To bind Samson and to take vengeance upon him."

Then three thousand men of Judah went to Samson and said, "We have come to bind you so that we may deliver you over into the hands of the Philistines."

Samson said, "Swear to me that you will not fall upon me yourselves."

They said, "We swear it. But we shall bind you fast, and deliver you over." And they bound him with two new cords.

And when he came to Lehi, where the Philistines had pitched their camp, the spirit of the Lord came

upon him, and the cords that were upon his arms became as burnt threads. He broke the cords as if they were threads upon his hands.

And he found a new jaw-bone of an ass and put forth his hand, and took it and slew a thousand men with it. And Samson said, "With the jawbone of an ass, heaps upon heaps,—with the jaw of an ass have I slain a thousand men."

And he was a judge in Israel for twenty years.

F

Hither, Post, Tempt, Prevail, (Creeper), Chamber, Mock, Pluck

Now Samson went to *Gaza*. And the people of Gaza heard and said, "Samson is come hither." And they lay in wait for him all night at the gate of the city, and were quiet all night, saying, "In the morning when it is day he will come hither, and we shall kill him."

And Samson lay till midnight, and arose at midnight, and took the doors of the gate of the city, and the two door-posts. And he put the posts and the doors upon his shoulder and carried them up to the top of a hill.

It came to pass afterwards that Samson loved a woman in the valley of Sorek whose name was Delila. And the lords of the Philistines came up to her and said, "Tempt him and discover in what his great strength lies, and by what means we may prevail against him, and we will give you eleven hundred pieces of silver."

Then Delila tempted Samson, and said, "Tell me, I pray you, in what does your great strength lie, and with what thing is it possible to bind you?"

He said, " If they bind me with seven green creepers that were never dried, then I shall be weak and be as another man."

Then the lords of the Philistines brought her seven strong green creepers, and she bound him with them.

Now there were men lying in wait in the chamber. And she said, " The Philistines are upon you, Samson." And he broke the creepers as a thread is broken when it touches the fire.

Then Delila said, " You have mocked me and told me lies. Now tell me with what you may be bound."

He said, " If they bind me with new ropes that have never been used, then I shall be weak."

So Delila took new ropes, and bound him. And there were men waiting in the chamber. She said, " The Philistines are upon you," and he plucked the ropes from his arms as if they were a thread.

G

(Wherein), Vex, Sacred, Shave, Slumber, Grind, Celebrate, Boast, Sport

Then she said, " You have mocked me. Tell me how you may be bound." And she said, " How can you say ' I love you,' when your heart is not with me? You have mocked me and have not told me wherein your great strength lies." And she vexed him daily, and pressed him, and urged him, so that his soul was vexed unto death. Then he told her all his heart, and said unto her, " A razor has never come upon my head, for my hair is sacred, and I have been made sacred unto God from the day of my birth. If my hair is shaved off, then my strength will go from me and I shall become weak and be like any other man."

When Delila saw that he had told her all his heart, she sent and called for the lords of the Philistines. Then the lords of the Philistines came up unto her and brought money in their hands. And she made Samson sleep, and she called for a man and shaved off all the hair of his head with a razor while he **slumbered**; and his strength went from him. And she said, "The Philistines are upon you, Samson." And he awoke out of his slumber and said, "I will go out as at other times before, and shake myself." And he knew not that the Lord had departed from him.

But the Philistines took him, and put out his eyes and brought him down to Gaza, and bound him in chains of brass, and set him to **grind** corn at a mill in the prison.

Then the lords of the Philistines gathered together to offer a great sacrifice unto Dagon their god, and to celebrate their victory. And they **boasted**, saying, "Our god has delivered Samson our enemy into our hands." And when the people saw him grinding at a mill in the prison they boasted and praised their god and made great celebrations. And it came to pass that when their hearts were merry, they said, "Call for Samson that he may make sport for us."

H

Pillar, Assembly, (Assemble), Perish, (Therein), Bury

They called for Samson out of the prison house, and he made sport for them; and they set him between the pillars of the hall.

And Samson said unto the lad that held him by the

hand, "Suffer me to feel the pillars upon which the house stands, so that I may lean upon them."

Now there was a great assembly; the house was full of men and women; and all the lords of the Philistines were assembled there; and there were upon the roof about three thousand men and women that beheld Samson make sport.

And Samson called unto the Lord and said, "O Lord God, remember me, and strengthen me, I pray thee, only this once, O God, so that I may be avenged of the Philistines for my two eyes."

And Samson took hold of the two middle pillars upon which the house was supported—one with his right hand and the other with his left—and he cried, "Let me perish with the Philistines!" And he bowed himself with all his might, and the house fell upon the lords and upon all the people that were assembled therein. So the dead which he slew at his death were more than those which he slew in his life.

Then his brothers and all those of his father's house came down and took him, and brought him up and buried him between Zorah and Eshtaol, in the burying-place of Manoah his father.

You now know 1838 words

LESSON 3

SAMSON

(*From* " Samson Agonistes," *by John Milton*)

This poem may perhaps look difficult to you: but it is not really difficult if you set about it in the right way.

First study the meanings of the new words, underline the new words in the poem, and make sure that you know them.



JOHN MILTON.

Then read the poem together with the explanation; if there is any part which you feel you do not quite understand, *try to give its exact meaning in your own language.*

When you have fully understood the Explanation, turn to the poem marked for reading aloud, and try to read it well, bringing out its meaning with your voice.

* * * * *

The scene is the outside of the prison at Gaza. The time is noon-day. The people of Gaza are all celebrating their victory over the people of Israel; so Samson, the prisoner, has been given a day off his work, and is allowed to sit in the open air outside the prison.

He is led out by the hand—for he has been blinded. As he comes just outside the door of the prison, he speaks :—

THE POEM

A

1. A little onward lend thy guiding hand
2. To these dark steps—a little further on;
3. For yonder bank has choice of sun or shade.
4. There I am used to sit, when any chance
5. Relieves me from the task of servile toil
6. Daily in the common prison else enjoined me.
7. There I, a prisoner chained, scarce freely draw
8. The air imprisoned also, close and damp,—
9. Unwholesome draught. But here I feel amends,—
10. [illegible]
11. [illegible]

(*He seats himself in the shade. The lad goes away.*)

EXPLANATION OF THE POEM

1. Guide me with your hand a little further onward . . .
2. to these shady steps which lie a little further forward;
3. for on that bank I may have the choice of being in the sunlight, or in the shade.
4. There I am accustomed to sit when, by any chance. . . .
5. . . . I am relieved from the slave-labour . . .
6. which is laid upon me in the prison every day.
7. There (in the prison) I am chained, and can hardly breathe . . .
8. the foul damp air which is enclosed within the prison walls, . . .
9. unhealthy air to breathe.—But here I am given some repayment for my sufferings in the prison;—

10, 11. for I am given (as repayment) the pure wind of heaven which was born with the new day (began to blow at dawn).—Leave me here to breathe.

THE POEM

B

12. O dark! dark! dark! amid the blaze of noon;
13. Irrecoverably dark! Total eclipse,
14. Without all hope of day!
15. The sun to me is dark,
16. And silent as the moon
17.
18.
19.
20.
21. So obvious and so easy to be quenched?
22. And not as feeling through all parts diffused,
23. [illegible] ore?
24.
25.
26.
27.
28. Myself my sepulchre, a moving grave.

EXPLANATION OF THE POEM

12. All is dark to me, though it is now bright noon-day.
13. It is a darkness from which I cannot recover (because my eyes have been put out). It is a complete darkness,—like a total eclipse of the sun,—
14. and there is no hope that day will return to me after this "night" (this blindness).
15. The sun is dark to me, . . .
16. dark as the moon . . .
17. when it has left the night-sky.
18. Since light is so necessary to life—
19. (indeed light is almost the same thing as life)—why then is the power of seeing . . .
20. confined to (contained only in) such a small and *tender* thing as the eye,
21. a thing so open to danger, and so easily destroyed?
22. Why was not the power of sight spread as a feeling through all parts of the body,

23. so that we might look out when we wish through every tiny hole (pore) in the skin?
24. If that had been so, I should not now be driven out from the world of sun-light, . . .
25. as if into a land of darkness;—(and yet I am really in the light, though I cannot see it) . . .
26. to live, and yet to be half-dead,
27, 28. dead,—and buried, buried within my own body, which (because of its blindness) is like a dark grave to me.

THE POEM

(The correct delivery is shown in part from a Dictaphone record of the passage, and in part from a Gramophone record by Mr. Clifford Turner, H.M.V.—B. 3151.)

Samson speaks (addressing the lad who is leading him):—

A little onward/lend thy guiding hand/
9 41
To these/dark/steps— | a little/further on; ||
7 11 44 9 99
(*Faster*) For yonder bank/has choice of sun or shade. |
21
There I am used to sit/when any chance/
Relieves me from the t a sk of servile toil/
2 11 5 44 99
Daily in the common prison/else enjoined me. ||
9
(*Slower*) There I,/ a prisoner chained,/scarce freely draw
9 11 65
The air imprisoned a lso,/close and damp,—/
1 55 3
Unwh o lesome/draught. || But here/I feel amends,—/
67 8 11 9 2
The breath of Heaven/blowing pure and sweet,/
2 9
With day-spring born. || —Here leave me/to respire . . . |||
65 11 7 1
(*Slow*) O/dark, | dark, | dark,/amid the blaze of noon! |
44 9 21 5 77
Ir-/re-/coverably dark! | Total eclipse, |
1 1 8 9 9 9 1
Without all hope/of day! ||
55 5
The sun/to me/is dark, /
9 7

* Line 4: The original reads "wont"; 7, "where"; 17, one line omitted; 19, one line omitted; 23, "she."

And silent as the moon/
When she deserts the night . . . |||
(*Faster*) Since light so necessary is to life,/
And almost life itself,/why was the sight/
To such a tender ball as the eye confined,/
So obvious/and so easy to be quenched ? |
—And not/as feeling/through all parts diffused,/
That we might look/at will/through every pore ? ||
Then/had I not/been thus/exiled/from light,
As in a land of darkness || —yet / in / light, — |
To live a life/half dead, | a living death, — ||
-And/buried ; | —but | (Oh yet more miserable !) |
My/self | my sepulchre, || a moving grave !

You now know 1854 words

LESSON 4
POWER
A

(Man-kind), (Dependent), Skill, Sew, (Independent), Limit, Modern, Advantage, (Machinery)

In ancient times man-kind was entirely dependent on the strength of his own body and on the skill of his own hands. He had no machines ; he had no power other than that of his own arms. If he wanted anything made, he had to make it himself, as skilfully

as he could. If clothes were to be made, he must sew them himself. If things were to be carried, he must carry them himself. If he wished to travel, he must go on his own feet.

It may be that mankind was in those days stronger and more independent; but the lives of men were far less comfortable, less safe, and far less interesting than they are now. Men were at the mercy of the weather; hunted by wild beasts; their supply of food was irregular and uncertain—the flesh of such animals as they could kill, whose skins, sewed together, served them also for clothing. In travel they were confined to the limits to which their own feet could carry them; and in thinking their ideas were limited to the experiences of their own little lives—for they had no books, no writing.

Modern man has many advantages. His clothes and most of the comforts which his home contains are made by machines. Machines bring him food from all parts of the earth, or carry him himself to all countries of the world. The modern world is a world of machinery, with man the master of machines. There are advantages in this: there are also disadvantages. Let us first see how this great change came about.

B

Invent, Tool, Apply, Spin, Weave, Source, (A wind-mill), Motion

This great change was brought about in two ways: (1) by the invention of tools and machines, and (2) by applying the forces of nature to work those machines.

Of course, many machines were invented and used

by man before natural power was applied to work them. The first "machines" were the simple tools of early man—his bow, his axe, his needle. Later he learnt to spin and to weave; the spinning wheel is a machine, and for weaving a simple machine is used. But these were very small things; the great machinery of to-day was not invented until man applied power to work his machinery.

The three main sources of power are (1) Wind, (2) Water, and (3) Heat.

The first use of wind-power was in the sail. Later wind-mills were invented: the wind turns the great wheel which you see in the picture, and the motion of the wheel is carried down to turn a grind-stone (or other machinery) below. Wind-mills are also used to raise water. The disadvantage of wind as a source of power is that the motion of the air is uncertain. When the wind blows, the mill is set in motion; but on a windless day the mill lies motionless. And windless days are rather common in most countries.


A WINDMILL

C

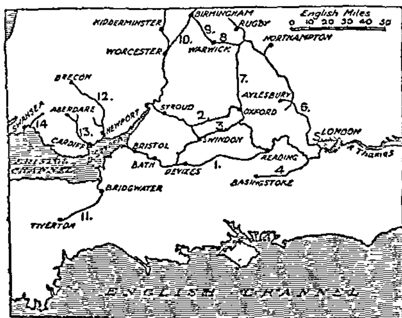
Industry, Region, District, (Suitable), Raw, Manufacture, (Numerous), Canal, (Factory), Railway

The next source of power is water. (You remember the water-mill in the story of Robin Hood, IV/1.) Here the flowing of water turns the wheel, and the power of the water-wheel is applied to work the machinery of the mill. Until about two hundred years

ago the whole of the industry of England was carried on by water-power.

The industrial region of England was then the southern districts, for in these districts there are many small streams suitable for water-mills.

An industry requires two things: it requires power to work its machinery; and it requires also some



THE CANALS OF SOUTHERN ENGLAND.

means of bringing the raw material to the place where it is to be manufactured, and of carrying away the manufactured article.

These two things were found in the southern region of England, for a river like the upper part of the river Thames runs fast enough to turn a water-wheel, and yet it is possible to take boats along it to carry raw materials to the factories on its banks, and to carry away the manufactured articles by water.

Here the one stream is suitable for both purposes. In other places this was not so. In the western part of England there are numerous small streams which flow all the year, and they are large and swift enough to turn water-mills, but not suitable for carrying goods. So canals were made joining these regions to the river Thames and the river Severn. The red cloth which the English army wore in its battles against Napoleon was manufactured at Stroud. The factories got power from the numerous little streams in that district. The manufactured goods were carried on the Stroud Water Canal to the Thames, and down the Thames to London.

About one hundred and fifty years ago England was already a great industrial country, and yet there were no railways.

D

Import, (Export), Steam, Engine, Brake, (Boiler), Method, (Wasteful), Rod, (Central)

The advantage of water-power is that it costs little. It is also pleasant for the workers, for there is no smoke. The factories are lined out along the course of a stream running along a valley; and the workers live in numerous little villages up on the hills. Hence the workers in the days of water-power lived a happy village life, instead of being crowded in smoky, unhealthy manufacturing cities, as they were later on.

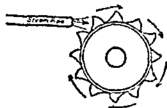
The disadvantage of water-power is that the factory has to go to the source of power, instead of the power being brought to the factory. The best place for a factory is at or near a port, for then the imported raw materials are taken straight from the ship into the factory, and the manufactured article is put straight

into the ship for export. If you look at the map on page 23 you will see how much carrying about of materials there was in the days of water-power, merely because the factories had to be put where the suitable streams were, instead of being put near the ports.

All that Man had learnt to do up to this time was to change one form of motion into another form of motion. The wind moves, and the stream moves; the wind-mill and the water-wheel take some of this "along" movement of the wind and water and apply it as a "round-and-round" movement to the machines. The steam-engine did something quite different; it changed heat into power and motion.

If you will think for a moment of the brake on a cart, you will see that we very often and very easily do the opposite of changing-heat-into-power,—that is, we change power into heat. When you put the brake on the wheel of a moving cart, the brake becomes very hot, and the cart stops: that is, the power which was moving the cart is changed into heat. Suppose that we could gather up all the heat from this brake and use it to boil water and make steam, we could run a little steam-engine with it, and so turn heat back into power and motion again.

In a steam-engine the heat of the fire turns the water in the boiler into steam. Steam takes up more space than water; so it tries to force its way out of the boiler in which it is imprisoned. In forcing its way out, it makes the engine work. The simplest method of using the power of steam is to blow the steam direct on



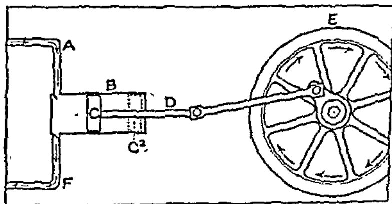
to a wheel shaped like a water-wheel. Of course that is very wasteful, for much of the steam escapes

into the open air without doing any work. The most modern way of using steam is to blow it on to a large number of wheels, all fixed on to one rod inside a big pipe. As the steam passes along the pipe, it goes through the wheels and forces all the wheels to turn, and so it turns the central rod; from this central rod the power is taken to the machinery. This is called a "*Turbine.*"

E

Piston, Cylinder, Operation, (Inlet), Connect, (Outlet), Original

The usual way of using steam power is the piston and cylinder; this was the way invented first, and this is the way which is still most commonly used.



This picture explains the operation of a steam-engine.

There is a closed chamber B, called the cylinder. *(It is so called because of its cylindrical shape.)* The piston C moves backwards and forwards within the cylinder.

The steam enters the cylinder through the pipe A. This pipe lets in the steam, and so it is called the inlet pipe. When the steam enters, it pushes forward the piston. The piston is connected by the rod D to the wheel E. So, as the piston moves forward, it turns the wheel round.

When the piston C reaches the position C2 the inlet pipe A is closed, shutting off the steam; and the outlet pipe F is opened. The wheel continues to turn with its own weight and pushes the piston back to its original position. As the piston moves back, the waste steam is pushed out through the outlet pipe F.

When the piston reaches its original position the outlet pipe is closed and the inlet pipe is opened; and again the incoming steam forces the piston forward. And so the operation continues.

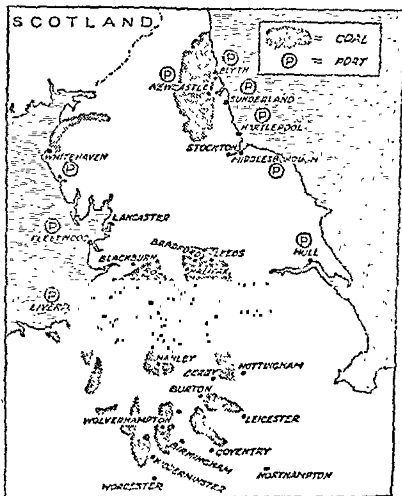
(In all large steam-engines the steam is made to push the piston back as well as forwards. Now that you have understood how the simplest kind of steam-engine works, you can easily think out for yourself how the steam may be made to act both ways. It will need one more inlet pipe and one more outlet pipe.)

F

System, Represent, Steel, Pit, Immense, Benefit, Transport, Route

The effect of the invention of the steam-engine on the industrial system of England was that the manufactories moved away from where the water was, to where the coal was. They sought a place in which (1) they could get coal for their steam-engines, and which (2) was near a port.

This map represents the industrial system after the invention of the steam-engine. Coal is represented



THE INDUSTRIAL SYSTEM OF NORTHERN ENGLAND.

by marks like this: ⁙. Industrial cities are represented thus: •; and ports are represented thus: Ⓟ. If you look at Manchester you will see that on one side

of it lie coal-fields, and on the other side lies the great port of Liverpool. You will see that the industry of England has moved north, away from the water, to be near the coal. (There is little coal to be found in the south of England.)

The most important change brought about by the invention of the steam-engine was railways, and the engine which draws loads along them. The rail-way is merely a track of steel rails upon which the carriages run. The steel rails are smoother than a road, and so less power is needed to move things along them. Railways were probably first used for moving the coal away from the coal-pits, but the trains n these railways were not drawn by engines: they were pulled by draught-horses. Indeed, it was for this purpose —of moving coal from the pits—that the steam-engine running on rails was first invented.

Railways have been of **immense benefit** to the world. They have been of benefit to trade, in making the transport of goods cheaper and quicker; and they have benefited men also in transporting them beyond the limits of their own district, and their own country, all over the land in as many hours as it took days before.

The map on page 30 shows the main railway systems of India, Africa and Europe; from it you can conceive some idea of the immense system of railways which covers the whole earth like a net. Trace with your pencil the route from Pekin to Lisbon. The route from Paris to Calcutta is broken by a short sea journey from Basra to Bombay and at Constantinople; * but all the rest of the route can be travelled by rail. You read in the story of Vasco da Gama (in Book III) of the immense danger and difficulty of transporting

* Now called Istanbul.

RAILWAY SYSTEMS OF ASIA, AFRICA AND EUROPE.

goods from India to Europe by land. The modern railway lies along almost the same route as that travelled by merchants before the sea-way was discovered.

G

Fare, Reckon, Rate, Per, (Reckon), Century, Likely, Efficient, Test

Originally—in the days before railways—only the wealthy could travel far; the greatest benefit of the railway has been to the common man. It has put within his reach powers of pilgrimage which before lay beyond the limit of his hopes.

Train fares are reckoned at a rate of so much money per mile travelled. There are different classes of railway carriage—first, second and third. The rate for third class travel is reckoned at about one penny per mile in England. In India the rate is a quarter of that. The railway fares in India are reckoned to be the lowest in the world; and the people of India, especially the poorer classes, make immense use of the railways of their country.

The **century** 1800 to 1900 has been called the Century of Steam. Steam-power and railways began to come into use in the early part of that century; and, towards the end of the century, the first signs were seen of certain other forms of power **likely** to drive out coal and steam, or at least likely very greatly to limit their use.

Let us consider some of the disadvantages of coal and steam-power. Some of these are obvious. A city of steam-engines is a city of smoke and coal dust, unwholesome and uncomfortable to live in.

The second disadvantage is that the steam-engine is

not really efficient—that is, it does not produce as much effect as it ought to do from the coal it uses.

It is possible to test just how much heat should be obtained from a certain quantity of coal. It is also possible to test just how much work (power) can be obtained from a certain quantity of heat. We may then give to any particular engine a certain measured quantity of coal and test just how much work it is actually able to produce from it.

H

(Per cent., %), Degree, (Stationary), (Addition-al), Extra, Cheap, A mine, Surface

Now, if an engine possesses one hundred per cent. (cent. per cent.) efficiency, it will be able to transform the whole of the heat of the coal into work. Of course, no engine is able to transform *all* the heat into work; but a steam-engine is able to transform only a very small part, far less than an oil-engine. A good oil-engine is from 40 % to 45 % efficient; that is, it transforms from forty to forty-five per cent. of the oil into work: but a steam-engine has only from 30 % to 35 % efficiency, and some steam-engines are only 20 % efficient.

Where then does the rest of the heat go? That question you may easily answer for yourself. Stand near any steam-engine and you will feel that all the air round it is several degrees warmer than the rest of the air further away. Lay your hand on a part of the engine itself and you will find it several degrees hotter than the air about it. This means that some of the heat of the coal is being used in warming up the

outside of the engine, and is passing into the air outside, instead of being kept inside to make steam which will move the piston.

The third disadvantage of the steam-engine is its weight. An engine which is stationed in one place and never moves (such as the engine which works the machinery in a mill) is called a stationary engine. In the case of a stationary engine some additional weight does not matter; but additional weight matters a great deal when an engine has to move itself about and pull a load. A steam-engine is heavy in itself, and, in addition to the weight of the engine, there is the weight of the coal and of the water which it uses. So the steam-engine is all the time pulling about this weight of water and coal, when it might be pulling about extra goods or extra people on the train. All this extra weight uses extra coal, and so costs more money.

The wastefulness of the steam-engine did not matter very much in the days when coal was cheap and easy to get. Coal is obtained from coal-mines. When a coal-mine is first opened the coal lies near to the surface; but, as the mine is worked, the surface-coal is removed, until a time comes when all the coal lies far away from the surface. Of course, it is much cheaper to get coal from quite near the surface than it is to get it from a deep mine. Most of the coal in England is now obtained from deep mines.

I

Wage, Gas, Electricity, Whereas, (Occasional)

The men who work in a mine are called Miners. Coal used to be cheap because the wages given to

miners were very low. The life of a miner is a very hard and dangerous one, and it is only right that his wages should be high. During all the working-hours of the day he has to labour below the surface of the ground, not seeing the sunlight, breathing unwholesome air. In addition to this there is the danger of falling rocks, and of fire, and of poisonous gas. The wages of miners have been greatly increased during the last century—and this has added to the price of coal.

The two forms of power which are coming into use in place of the steam-engine are: (1) Electricity, and (2) the Oil-engine. We shall read about electric power and the wonders of electricity later in this book. Let us for the present see what are the advantages of the oil-engine, and how an oil-engine works.

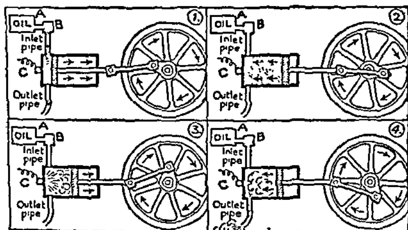
We have already seen that the oil-engine is more efficient, and gets more work out of the heat contained in its oil. It has another advantage, that it can be easily started, whereas it takes a long time to heat up the boiler of a steam-engine. The oil-engine is also easily stopped, whereas one cannot put out the fire of a steam-engine immediately. For these reasons oil-power is especially suitable for engines which are used only occasionally, and also for engines which are often stopped and started again in the course of their work—such as motor-cars. A third advantage of the oil-engine is that oil is light and takes little space to carry; so oil-engines are very suitable for the task of moving themselves about on the road and carrying loads.

J

Clever, (However), (Mixture), Consist, (Com-press) Spark, Proportion, Extreme(-ly), Hum, Puff.

Let us now see how an oil-engine works. The oil-engine is a very **clever** invention—and you will be a clever fellow if you are able to understand quite easily just how it works. **However**, I will do my best to make it clear.

There are four movements of the piston: (1) forward, (2) back, (3) forward, (4) back. Each of these movements performs a different operation.



1. The piston first moves forward, and draws in oil from the oil-container A. On its way the oil passes through B: at B it is changed from a liquid into a fine mist, or gas, and it is also mixed with air. This **mixture, consisting** of oil-gas and air, enters the cylinder through the inlet pipe.

2. The inlet pipe is now closed. (The outlet pipe has been closed all the time.) The piston travels

back and compresses (that is, "presses together") the gas.

3. Then there is an electric spark at C. Now a mixture consisting of air and gas mixed in just the right proportions catches fire very easily, and burns very quickly. The spark sets fire to the gas. The burning gas becomes extremely hot, and wants to occupy far more space; so it forces the *piston forward* in order to get more room. This is the "power stroke" which drives the engine. *The power comes* from the burning gas trying to occupy more space.

4. The *piston travels* back. The outlet pipe is opened and the waste (burnt) gas is pushed out into the *open air*.

Thus there are four strokes:—

1. Out. (Draw in gas.)
2. Back. (Compress the gas.)
3. (Spark firing the gas)—Out. (Power stroke.)
4. Back. (Clear out the burnt gas.)

This is how a motor-car works. A motor-car has four—or even six—or eight—cylinders, and the engine works at such a rate that you hear only a hum. But this is what each of the cylinders is doing, one after another. And if you look at the back of a motor-car you will see the smoke of waste gas coming out in little puffs from each cylinder in turn.

You now know 1917 words

LESSON 5

THE COUNTRY OF THE BLIND

by H. G. Wells *



H. G. WELLS

PART I

A

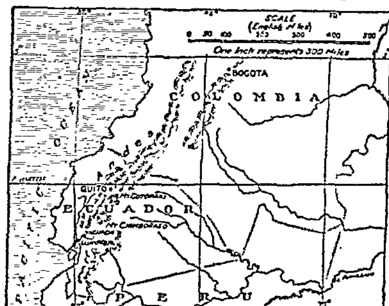
Scale, (To scale), (Thither), Breed, (Spanish), Affair, Flood

Three hundred miles or more from Chimborazo, one hundred from the snows of Cotopaxi, in the wildest wastes of the Andes in Ecuador, there lies that mysterious mountain-valley, cut off from the world of men—the Country of the Blind.

Long years ago that valley lay so far open to the world that men might come at last, after scaling fearful mountains, into its level meadows; and thither indeed men came, a family or so of half-breeds from Peru, flying from the cruelty of an evil Spanish ruler.

* *Adapted from the original by kind permission of the author.*

Then came that terrible affair, the outbreak of Mount Mindobamba, when it was night in Quito for seventeen days, and the water was boiling at Yaguachi, and all the fish were floating dying even as



far as Guayaquil. Everywhere along the Pacific slopes there were land-slips and sudden floods. One side of the top of Mount Arauca slipped and came down in thunder, and cut off the Country of Blind for ever from the wandering feet of men.

B

(Settler), (Perforce), Liberty, Linger, Venture, (Fastness), Lug, (Luggage), Multiply, (Adventure), Purchase

One of the early settlers had chanced to be on the hither side of the mountains when the world had so

terribly shaken itself, and he **perforce** had to forget his wife and child and all the friends and possessions he had left up there, and start life over again in the lower world. He started it again,—but ill; he lost his sight, and his **liberty**. Blindness came upon him; and he died of punishment in the mines; but the story which he told still **lingers** among the people of the Andes to this day.

He told of his reason for **venturing** back from that fastness, to which he had first been carried, tied onto a *llama*, together with a lot of other **luggage**, when he was a child. The valley, he said, had in it all that the heart of man could desire,—sweet water, pasture, slopes of rich brown soil, with bushes which bore an excellent fruit. In this valley it neither rained nor snowed, but the water of numerous springs was carried over all the valley in channels, so that everywhere there was rich green grass. The settlers did well indeed there. Their beasts did well and **multiplied**; and only one thing spoiled their happiness. A strange disease had come upon them and had made all the children born to them there—and indeed several older children also—blind. This was the reason for his great **adventure**. It was to purchase some charm against this blindness that he had, with toil and danger and [illegible] the narrow track down the [illegible] with him a bar of silver: they had all put their money and treasures together (having little need for it up there) to purchase holy help against their ill.



C

-eer (Mountaineer), Priest, (Presently), Remedy, Pile, Develop (Se-, In-, Ex-) -clude, Insect, (To note), (Youngster)

I can imagine this dim-eyed mountaineer, sunburnt, thin and anxious, a man all unused to the ways of the lower world, his hat clasped in his hand, telling his story to some keen-eyed priest, before the Mindobamba affair happened.

I can picture him presently seeking to return, with his sure and sacred remedies against that trouble, and the despair with which he faced the ruin of fallen rock piled upon the place where his track had once led upward. Poor exile! The stream which had once made his path-way now bursts from the mouth of a rocky cave; and the tale, which his poor ill-told account set going, developed into a nursery story,—of a race of blind men somewhere "over there,"—a tale which one may still hear to-day.

Among the people of this valley, now shut off from the world and forgotten, the disease ran its course. The sight of the old became darkened; the young saw but dimly, and the children that were born to them saw never at all. But life was very easy in that secluded valley, lost to all the world. Their plants included no harmful ones. The snow-topped wall about them excluded all dangers: there were no evil insects nor any beasts except the gentle breed of llamas which they had lugged up the dry river-beds up which they had come. The seeing had become blind so gradually that they scarcely noted their loss. They guided the sightless youngsters hither and thither until they knew the whole valley marvellously; and, when at last sight died out among them, the race lived on.

D

Generation, (Save), Persuade, Society, (Social), Problem, (Thereabouts), Energy, Intelligence, (Replace)

Generation followed generation. They forgot many things; they invented many things. The story of the greater world from which they came was like a distant fairy-tale, dim and uncertain. In all things save sight they were strong and able: and presently the chance of birth sent one among them who had an original mind, and who could talk and **persuade.** And afterwards there came another, with powers of persuasion. These two passed, leaving their effects, and the little **society** grew in numbers and developed in understandings, and met and settled **social problems,** and other problems that arose.

Generation followed generation. There came a time when a child was born who was fifteen generations from that man who went out of the valley with a bar of silver to seek God's aid, and never returned. **Thereabouts** it chanced that a man came among this people from the outer world.

And this is the story of that man—Nunez was his name.

He was from Bogota, near Quito, a mountaineer, a man who had been down to the sea and had seen the world, a reader of books in an original way, a man of **energy** and **intelligence.** This intelligent and energetic young man was taken by a party of Englishmen who had come out to Ecuador to climb mountains. One of their European guides had fallen ill, and they took this man to replace him. He climbed here, and he climbed there; and then came the attempt on Parascotopetl, the highest mountain on the Andes,

in which he was lost to the outer world. The story of the accident has been written a dozen times. Perhaps Pointer's account is the best.

E

(Ascent), Slide (Slid), (Frightful), Distinct, (Distinguish), (A strip), Sweep (Swept), (Senseless), (Came to himself), -ize (Realize)

Pointer tells how the party worked their way up to the foot of the last and greatest ascent, and how they were building a night-shelter amidst the snow upon a narrow rock, when presently they found Nunez had gone from them. They shouted and whistled, and for the rest of the night they slept no more.

As morning broke they saw the traces of his fall. It seems impossible that he can have uttered a sound. He had slipped eastward towards the unknown side of the mountain; far below he had struck a steep slope of snow, and had slid down it in the midst of a sliding mass of snow. His track went straight to the edge of a frightful descent, and beyond that everything was hidden. Far, far below, indistinct in the distance, they could see trees rising out of a narrow shut-in valley—the lost Country of the Blind. But they did not know it was the lost Country of the Blind, nor distinguish it in any way from any other narrow strip of upland valley. After that they gave up the attempt. To this day Parascotopetl remains unconquered.

And the man who fell lived.

At the end of the slope he fell a thousand feet, and came down in the midst of a cloud of snow upon a snow-slope even steeper than the one above. Down

this he was swept, senseless, but without a bone broken in his body; and then at last came to gentler slopes, and at last rolled out and lay still, buried amidst the soft heap of the white masses that had accompanied and saved him. He **came to himself** with a dim fancy that he was ill in bed; then realized his position with a mountaineer's intelligence, and worked himself loose; and, after a rest, struggled out, until he saw the stars.

F

Chest, Button, Ghost(-ly), Vast, Flight, (Laughter), Sore, (A-rouse), Fashion, (A while)

He rested flat upon his **chest** for a time, wondering where he was, and what had happened to him. He felt his limbs, and discovered that several of his **buttons** were gone, and his coat was turned over his head. His knife had gone from his pocket, and his hat was lost. He remembered that he had been looking for loose stones to raise his piece of the shelter wall.

He decided that he must have fallen, and looked up to see, by the **ghostly** light of the rising moon, the **vast flight** he had taken. For a time he lay gazing at that vast gray cliff, towering above, rising moment by moment out of the sea of darkness. Its strange, ghost-like beauty held him for a time, and then he was seized with wild laughter. . . .

After a long time he began to realize that he was near the lower edge of the snow. Below him he saw a grassy slope scattered with rocks. He struggled to his feet; every joint and limb was **sore** and painful. He went downward till he was on the grass, and then dropped, rather than lay, beside a rock; and instantly fell asleep.

He was aroused by the singing of birds in the trees far below.

He sat up and observed that he was on a grassy slope at the foot of an immense wall of rock. Over against him another wall of rock stood up against the sky. *After a climb of no particular difficulty*, he came to a steep slope of trees. Looking down from there he could see quite distinctly a group of stone huts of an unfamiliar fashion. At midday at last he came out onto the plain. He was stiff, sore and weary; he sat down in the shadow of a rock, drank from a spring, and remained for a while resting before he went on to the houses.

G

Queer, Ordinary, (Extraordinary), (Circular), (Apparent), Boundary, (Enclosed), Quality, (Continuous), *Astonish*, (Frontage), Clay, Plaster

The houses were strangely fashioned; indeed, the whole appearance of the valley became, as he regarded it, queerer and more extraordinary. The greater part of its surface was rich green meadow, starred with many beautiful flowers. It was covered with an extraordinary system of canals for water, and showed *signs of systematic cropping*. High up, and ringing the valley about, was a wall, which appeared to be a circular water-channel from which the little streams of water that fed the meadow-plants came. And on the higher slopes, above this, flocks of llamas ate such grasses as they could find. Sheds—apparently shelters or feeding-places for the llamas—stood against the boundary-wall here and there. All the canals ran together into a main channel down the centre of the

valley, and this was enclosed on either side by a wall breast high. This gave a curiously town-like quality to this secluded place, a quality which was greatly strengthened by the fact that a number of paths, laid with black and white stones, with a curious little raised edge at the side, ran hither and thither in an orderly manner. The houses of the central village were quite unlike the rough and irregular arrangement of cottages of the mountain-villages he knew; they stood in a continuous row on either side of a central street of astonishing cleanness; here and there their variously-coloured frontage was broken by a door; but the astonishing thing was that not a single window broke their regular frontage. They were coloured with extraordinary irregularity; covered with a sort of clay or plaster that was sometimes grey, sometimes brown, sometimes almost black; and it was the sight of this wild plastering that first brought the word "blind" into the thoughts of Nunez. "The good man who did that," he thought, "must have been quite blind!"

H

Pail, Boot, Belt, (Re-assure), (Respect-able), Echo, (Effectual), Vain, (In vain), Convince, *(Conviction)*, Envy, *(Enviable)*

He descended a steep place and so came to the wall that ran about the valley. He could now see a number of men and women lying on piled heaps of grass, as if resting, in the further part of the meadow, and then nearer at hand three men carrying pails along a little path that ran from the encircling wall towards the houses. These last were dressed in garments of llama cloth and boots and belts of leather, and they wore

caps of cloth with hanging pieces which covered their ears and necks. They followed close behind one another, walking slowly and wearily like men who have been up all night. There was something so re-assuring and respectable in their appearance that Nunez stood forward upon his rock as distinctly as possible, and gave a mighty shout which echoed round the valley.

The three men stopped and moved their heads as if they were looking about them. They turned their faces this way and that, and Nunez waved his arms and made signs to them. But they did not appear to see him, and after a time, directing themselves to the mountains far away to the right, they shouted as if in answer. Nunez shouted again, and then once more, as he made ineffectual signs, the word "blind" came up to the top of his thoughts. "The fools must be blind," he said.

At last, after shouting in vain and vainly waving his arms, Nunez crossed the stream by a little bridge, came through a gate in the [illegible] reached them: *and then he was sure that* [illegible] sure that this was the Country of the Blind of which the nursery-stories told.

Conviction had sprung upon him, and a sense of great and rather *enviable adventure.*

I

Lid, (Eye-lid), (Expression), (A spirit),
Confide, (Confident), Civil, Neat,
Organ, Tremble,

The three men stood side by side, *not looking at* him, but with their ears directed towards him, judging

him by his unfamiliar steps. They stood close together like men a little afraid, and he could see their eye-lids closed and sunken as though there were no eye-balls beneath them. There was an expression near awe on their faces.

"A man," one said, in hardly recognizable Spanish, —"a man it is—a man or a spirit—coming down from the rocks."

But Nunez advanced upon them with the confident steps of one who enters upon life. All the old stories of the lost valley and the Country of the Blind had come back to his mind, and through his thoughts ran this old saying: "In the Country of the Blind the One-eyed man is King," "In the Country of the Blind the One-eyed man is King."

And very civilly he gave them greeting. He talked to them and used his eyes.

"Where does he come from, brother Pedro?" asked one.

"Down out of the rocks."

"Over the mountains I come," said Nunez, "out of the country beyond them, where there are hundreds of thousands of people, and the city passes out of sight."

"Sight?" murmured Pedro. "Sight?"

"He comes," said the second blind man, "out of the rocks."

The cloth of their country, Nunez saw, was neatly but curiously fashioned, each with a different sort of sewing.

They made a simultaneous movement towards him, each with a hand outstretched. He stepped back from the advance of their spread fingers.

"Come thither," said the third blind man, following his motion and catching him neatly.

caps of cloth with hanging pieces which covered their ears and necks. They followed close behind one another, walking slowly and wearily like men who have been up all night. There was something so re-assuring and respectable in their appearance that Nunez stood forward upon his rock as distinctly as possible, and gave a mighty shout which echoed round the valley.

The three men stopped and moved their heads as if they were looking about them. They turned their faces this way and that, and Nunez waved his arms and made signs to them. But they did not appear to see him, and after a time, directing themselves to the mountains far away to the right, they shouted as if in answer. Nunez shouted again, and then once more, as he made ineffectual signs, the word "blind" came up to the top of his thoughts. "The fools must be blind," he said.

At last, after shouting in vain and vainly waving his arms, Nunez crossed the stream by a little bridge, came through a gate in the wall, and approached them; and then he was sure that they were blind. He was sure that this was the Country of the Blind of which the nursery-stories told.

Conviction had sprung upon him, and a sense of great and rather enviable adventure.

I

Lid, (Eye-lid), (Expression), (A spirit), Confide, (Confident), Civil, Neat, Organ, Tremble,

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They made a simultaneous movement towards him, each with a hand outstretched. He stepped back from the advance of their spread fingers.

"Come thither," said the third blind man, following his motion and catching him neatly.

And they held Nunez and felt him over saying no word further until they had done so.

"Carefully!" he cried, with a finger in his eye. He found that they thought that organ, with its trembling lid, a queer thing in him. They went over it again.

J

Coarse, (Shaven), (Somewhat), Moist, (Moisture), Heed, Stumble, (In good time)

"A strange creature, Correa," said the one called Pedro. "Feel the coarseness of his hair; like a llama's hair."

"Coarse and rough is he as the rocks from which he comes," said Correa, examining Nunez' unshaven face with a soft and *somewhat moist* hand. "Perhaps he will grow finer."

Nunez struggled a little under their examination, but they held him firm.

"Carefully!" he said again.

"He speaks," said the third man. "Certainly he is a man."

"Ugh!" said Pedro at the roughness of his coat.

"And you have come into the world?" asked Pedro.

"*Out* of the world. Over the mountains right over there. Out of the great big world."

They scarcely seemed to heed him. "Our fathers have told us that men may be made by the forces of nature," said Correa. "It is the warmth of things, and moisture, and decay."

"Let us lead him to the elders," said Pedro.

"Shout first," said Correa, "lest the children be afraid. This is a marvellous occasion."

So they shouted, and Pedro went first and took Nunez by the hand to lead him to the houses.

He drew his hand away. "I can see," he said.

"See?" said Correa.

"Yes, see," said Nunez, turning towards him, and stumbled against Pedro's pail.

"His senses are still imperfect," said the third blind man. "He stumbles and talks unmeaning words. Lead him by the hand."

"As you will," said Nunez, and was led along, laughing.

It seemed they knew nothing of sight.

Well, all in good time he would teach them.

He heard people shouting and saw a number of figures gathering in the middle road-way of the village.

K

Tax, Patience, (Sensitive), (For all that), Note

He found that this first meeting with the people of the Country of the Blind taxed his patience more than he had expected. The place seemed larger as he drew near to it, and the plastering queerer, and a crowd of children and men and women came about him, holding on to him, touching him with soft sensitive hands, smelling at him, and listening at every word he spoke. The women and girls, he was pleased to note, had some of them quite sweet faces, for all that their eyes were shut and sunken. Some of the maidens and children, however, kept away as if afraid, and indeed his voice seemed coarse and rude beside their softer notes. His three guides kept close to him and said again and again, "A wild man out of the rocks."

"Bogota," said Nunez. "From Bogota. Over the mountains."

"A wild man—using wild words," said Pedro. "Did you hear that—'Bogota'? His mind is hardly formed yet. He has only the beginnings of speech."

A little boy touched his hand. "Bogota!" he said, mocking him.

"Yes, a city to your village. I come from the great world, where men have eyes and see."

"His name's Bogota," they said.

"He stumbled," said Correa, "stumbled twice as we came hither."

"Bring him to the elders."

L

Ink, Check, Feature, Mingle, Consult, Preach (Expectation)

They pushed him suddenly through a doorway into a room as black as ink, save at the end there faintly glowed a fire. The crowd closed in behind him and shut out all but the faintest glimmer of day; and, before he could check himself, he had fallen forward over the feet of a seated man. His arm, thrown out, struck the face of someone else as he went down; he felt it strike his soft features, and heard a cry of anger, and for a moment he struggled against a number of hands that seized him. It was a one-sided fight. Some idea as to the position of affairs came to him, and he lay quiet.

"I fell down," he said; "I couldn't see in this inky darkness."

There was a pause as if the unseen persons about him tried to understand his words. Then the voice

of Correa said, "He is but newly formed. He stumbles as he walks and mingles words that mean nothing with his speech."

Others also said things about him that he heard or understood imperfectly.

"May I sit up?" he asked in a pause. "I will not struggle against you again."

They consulted together, and let him rise.

The voice of an older man began to question him, and Nunez found himself preaching to them and trying to explain the great world out of which he had fallen, and the sky and mountains and sight and such-like marvels to these elders who sat in darkness in the Country of the Blind. And they would believe nothing at all that he told them—a thing quite outside his expectation. They could not even understand many of his words.

M

Dismiss, Idle, (Reasonable), (Sensible), (Imagination), Confuse, Instruct, Philosophy, Religion

For fourteen generations these people had been blind and cut off from all the seeing world; the names for all the things of sight had faded and changed; the story of the outer world had faded and changed to a child's story; and they had ceased to concern themselves with anything beyond the rocky slopes above their circling wall. Blind men of genius had arisen among them and questioned the last remains of history and belief which they had brought with them from their seeing days, and had dismissed all these things as idle fancies, and replaced them with new and more

reasonable and sensible explanations. Much of their imagination had vanished with their eyes, and they had made for themselves new imaginations with their ever more sensitive finger-tips. Slowly Nunez realized this; and realized that his expectation of wonder and awe at his origin and his powers were not to be fulfilled. His poor attempt to explain sight to them was dismissed as the confused attempt of a new-made creature to describe the marvels of his own half-understood feelings. After that he gave way to them, and listened to their instruction. The eldest of the blind men preached to him on the subject of life, philosophy, and religion. He explained how the world (meaning their valley) had first been an empty hollow in the rocks; and then had come, first, non-living things without the gift of touch, and llamas, and a few other creatures that had little sense, and then men, and at last angels whom one could hear singing and making sounds with their wings, but whom no one could touch at all. Nunez could not understand this last, —until he thought of the birds.

N

Inform, Acquire, (Behaviour), (En-courage), (Lonely), Solitude, (Solitary), Chill, Circumstance, (Arrival), Amuse, Insult

The elder went on to inform Nunez that time had been divided into the Warm and the Cold (which are the blind ideas of day and night), and how it was good to sleep in the warm, and work during the cold; so that now, but for his arrival, the whole town of the blind would have been asleep. He said that Nunez must have been specially made by God in order to

learn and serve the wisdom they had acquired, and that in spite of the confusion of his mind and his stumbling behaviour, he must have courage, and do his best to learn; and at that all the people in the doorway murmured encouragingly. He said that night (for the blind call their day "night") was now far gone, and everyone ought to go back to sleep. He asked Nunez if he knew how to sleep, and Nunez said that he did, but that before sleep he wanted food.

They brought him food—llama's milk in a bowl and rough salted bread—and led him into a lonely place to eat in solitude out of their hearing. Afterwards they led him to a solitary hut to slumber until the chill of the mountain evening roused them to begin their day again. But Nunez slumbered not at all.

Instead, he sat up in the place where they had left him, resting his limbs, and turning the unexpected circumstances of his arrival over and over in his mind. Every now and then he laughed, sometimes with amusement and sometimes with anger.

"Unformed mind!" he said. "Got no senses yet! They little know that they are insulting their heaven-sent king and master. I see I must bring them to reason. Let me think—let me think."

He was still thinking when the sun set.

O

(Twi-light), Opportunity, Error, Tread, Amaze, Folly

Nunez had an eye for all beautiful things, and it seemed to him that the glow upon the snow-field that rose about the valley on every side was the most beautiful thing he had ever seen. His eyes went from

that distant glory to the village and the little fields fast sinking into the twilight, and suddenly a wave of feeling came over him, and he thanked God from the bottom of his heart that the power of sight had been given him.

He heard a voice calling to him from out of the village.

"Ya! ho! there, Bogota! Come hither."

At that he stood up smiling. Now was his opportunity to show them the error of their ways. Now was his opportunity to show these people once and for all what sight would do for a man. They would seek him, but not find him.

"You move not, Bogota," said the voice.

He laughed noiselessly and made two quiet steps aside from the path.

"Do not tread on the grass, Bogota; that is not allowed."

Nunez had scarcely heard the sound he made himself. He stopped amazed.

The owner of the voice came running up the path towards him.

He stepped back into the pathway. "Here I am," he said.

"Why did you not come when I called you?" said the blind man. "Must you be led like a child? Cannot you hear the path as you walk?"

"I can see it," he said.

"There is no such word as 'see,'" said the blind man after a pause. "Cease this folly, and follow the sound of my feet."

Nunez followed, feeling a little out of temper.

"My time will come," he said.

"You'll learn," the blind man answered. "There is much to learn in the world."

"Has no one told you, 'In the Country of the Blind the One-eyed man is King'"?

"What is 'blind'?" asked the blind man carelessly over his shoulder.

Four days passed, and the fifth found the King of the Blind still unrecognized, a foolish and useless stranger among his own subjects.

End of Part I

You now know 2004 words

LESSON 6

THE COUNTRY OF THE BLIND. PART II

A

Proclaim, (Laborious), Virtue, (Virtuous), Sufficient, Period, Pace, Dig, Spade, Weed, Individual

It was, Nunez found, much more difficult to proclaim himself King than he had supposed, and for the present he did what he was told and learned the manners and customs of the Country of the Blind. He found working at night very unpleasant, and decided that that would be the first thing he would change.

They led a simple, laborious life, these people; they were virtuous and happy—as virtue and happiness can be understood by men. They toiled—but not much; they had food and clothing sufficient for their needs; they had fixed days and fixed periods of rest; they made much of music and singing, and there was love among them, and little children.

It was marvellous with what confidence and exactness they went about their ordered world. Everything, you see, had been made to fit their needs. The paths were laid out in a regular manner, and each was distinguished by a special mark on its stone border; all irregularities of path or meadow had long since been cleared away. Their senses had become marvellously sharp; they could hear and judge the slightest movement of a man a dozen paces away—could hear the very beating of his heart.

Digging with a spade, or rooting at weeds in the garden, their work was as free and confident as such work can be. Their sense of smell was extraordinarily fine; they could distinguish individual differences as readily as a dog can. It was only when Nunez sought to prove his powers that he found how easy and confident their movements could be.

He used force only after he had tried persuasion.

B

(Belief), Deny, False, Maintain, Wicked, Practical, (Foretell), Admit, (Willing)

He tried at first on several occasions to tell them of sight. "Look you here, you people," he said. "There are things you do not understand in me."

Once or twice one or two of them attended to him; they sat with faces down-cast and ears turned intelligently towards him, and he did his best to tell them what it was to see. Among his hearers was a girl with eyelids less red and sunken than the others, so that one could almost fancy she was hiding eyes: he especially hoped to persuade her. He spoke of the beauties of sight, of watching the mountains, of the sky, and the sunrise. They heard him with amused

disbelief; and soon they became angry. They denied that there could be any truth in his words; it was all false; there were indeed no mountains at all, but the end of the rocks, where the llamas went, was indeed the end of the world; thence sprang the roof of the world, like the roof of a vast cave, from which the dew fell. And when he maintained that the world had neither end nor roof such as they supposed, they said that his thoughts were wicked. He saw that in some manner he had shocked them, and gave up that side of the matter altogether and tried to show them the practical value of sight.

One morning he saw Pedro in the path called Seventeen and coming towards the central houses, but still too far off for hearing or smell; and he told them this. "In a little while," he foretold, "Pedro will be here." An old man said that Pedro had no business on Path Seventeen; and, sure enough, as he drew near, Pedro turned and went across into Path Ten, and so back towards the outer wall. They mocked Nunez when Pedro did not arrive, and afterwards, when he asked Pedro questions to clear his character, Pedro refused to admit anything: indeed, he denied the whole affair, and was afterwards his enemy.

Then he persuaded them to let him go a long way up the sloping meadows towards the wall with one individual who was willing to help him, and he promised to describe all that happened among the houses. He noted certain goings and comings, but the things that really seemed important to these people happened inside of, or behind, the windowless houses: these were the only things which they took note of to test him by, and of these he could tell or see nothing.

C

(Mock-ery), Resort, (Resolution), (In cold blood), (Attentive), Horror, (Obedience), (Trodden), Absolute(-ly), Club

It was after this vain attempt, and the mockery which resulted, that he resorted to force. He thought of seizing a spade and suddenly striking one or two of them to the earth, and so in a fair fight showing the advantage of eyes. He went so far with that resolution as to seize his spade; and then he discovered a new thing about himself—that it was impossible for him to hit a blind man **in cold blood.**

He paused, and found that they all knew he had seized the spade. They stood attentive, with their heads on one side and bent ears towards him, waiting for what he would do next.

"Put that spade down," said one, and he felt a sort of helpless **horror.** He came near to **obedience.**

Then he pushed one of them back against a house-wall, and fled past him, and out of the village.

He went across one of their meadows, leaving a track of down-trodden grass behind his feet, and presently sat down by the side of one of their ways. He felt something of the excitement which comes to men at the beginning of a fight—but more of doubt. He began to realize that it is **absolutely** impossible to fight happily against a people absolutely different in mind from yourself.

Far away he saw a number of men carrying spades

They advanced slowly, speaking frequently to ...

another, and now and again the whole line would stop and seem to smell the air and listen.

The first time they did this, Nunez laughed. But afterwards he did not laugh.

D

Trail, Stoop, (Extension), Tune, Pierce, Grasp, (Directly), (Blindfold), Curve, (Active), (Resolute), Threaten

One blind man found his **trail** in the meadow grass and came **stooping** and feeling his way along it.

For five minutes he watched the slow **extension** of the line. He felt that he must do something. He stood up, went a pace or two towards the circular wall, turned, and went back a little way. There they all stood in a half moon, listening.

He also stood still, holding his spade very tightly in both hands. Should he charge them?

His heart seemed to be beating to the **tune** "In the Co'untry of the Blínd the O'ne-eyed Mán is Kíng."

Should he charge them?

He looked back at the high unclimbable wall—unclimbable because of its smooth plastering, but **pierced** with many little doors; he looked at the approaching line of seekers. Behind these others were now coming out of the street of houses.

Should he charge them?

"Bogota!" called one. "Bogota! Where are you?"

He **grasped** his spade still tighter and advanced down the meadows towards the houses. **Directly** he moved they turned in towards him. "I'll hit them

if they touch me," he swore; "by Heaven, I will. I'll hit." He called aloud: "Look here, I'm going to do what I like in this valley. Do *you hear?* I'm going to do what I like and go where I like!"

They were moving in upon him quickly, feeling their way, yet moving rapidly.

It was like a silly nursery game, with everyone blindfolded except one.

"Get hold of him," cried one. He found himself inside a loose curve of his pursuers. He felt suddenly that he must be active and resolute.

"You don't understand," he cried in a voice that was meant to be great and resolute, and which broke. "You are blind, and I can see. Leave me alone!"

"Bogota, put that spade down, and come off the grass."

"I'll hurt you," he threatened, almost weeping with anger. "By heaven, I'll hurt you. Leave me alone!"

E

Glance, Perceive, (Perception), (Make for), (Thud), Scream, Whirl, Fury, (Furious), (To and fro), (Anxiety), Brief

He glanced about him; then began to run, not knowing clearly where to run. He ran from the nearest blind man because it was a horror to hit him. He stopped, glanced wildly about again, and then made a dash to escape from their closing ranks. He perceived an opening in the line, and made for it; the men on either side of the opening, with a quiet perception of his approach, rushed in on one another.

He sprang forward, then saw that he must be caught, and *swish!* the spade had struck. He felt the soft

thud of hand and arm, and the man was down with a scream of pain, and he was through.

Through! and then he was close to the street of houses again, and blind men, whirling spades and clubs, were running with a sort of reasoned swiftness hither and thither.

He heard steps behind him just in time, and found a tall man rushing forward and aiming sweeping blows at the sound of him. In his alarm he threw his spade a yard wide at his enemy, and whirled about and fled, screaming aloud as he avoided another.

He was wild with fear. He ran furiously to and fro, stumbling in his anxiety to see every side of him at once. For a moment he was down, and they heard his fall. Far away one of the little doorways which pierced the circular wall stood open, and he set off in a wild rush for it. He did not even glance round at his pursuers until it was gained, and he had stumbled across the bridge. He climbed a little way among the rocks, to the surprise of a young llama who went leaping out of sight. He lay down breathless.

And so his brief insurrection came to an end.

F

Scorn, -fy (Falsify), (Practicable), Berry, Nut, Bitter, Hammer, Fever, (Feverish), Repent, (Favourable)

He stayed outside the wall of the valley for two days and nights without food or shelter, and thought over the unexpected events which had happened *to him.* During these thoughts he repeated very frequently, and always with a deeper note of scorn, that falsified saying, "In the Country of the Blind the One-eyed Man is King." He thought chiefly of ways of fighting

and conquering these people, and it grew clear that for him no practicable way was possible. He had no weapons,—and now it would be hard to get any.

He tried to find food among the trees. There were some berries and nuts; he tried to eat them, but their taste was bitter and he doubted their wholesomeness. He tried to be comfortable under the branches at night when the frost fell. He attempted also—with less confidence—to catch a llama by some trick, in order to try to kill it, perhaps by hammering it with a stone, and so finally perhaps to eat some of it. But the llamas had a doubt of him, and regarded him with distrustful brown eyes and would not let him draw near. Fear came on him on the second day—and an attack of fever. Finally he crept down to the wall of the Country of the Blind and tried to make terms of peace. He crept along by the stream, shouting until two blind men came out to the gate and talked to him.

"I was mad," he said. "But I was only newly made."

"That is better," they said.

He told them that he was wiser now, and repented of all he had done.

Then he wept without intention, for he was very weak and feverish now, and they took that as a favourable sign.

They asked him if he still thought that he could 'see.'

"No," he said. "That was folly. The word means nothing—less than nothing!"

They asked him what was over-head.

"About ten times the height of a man there is a roof above the world—of rock—and very very smooth . . ." He burst again into wild tears. "Before you ask me any more, give me some food or I shall die."

G

Dread, Inferior, Whip, Submit, (Submission), Nephew, Esteem, Fond, Holiday, (Pressure)

He dreaded what would happen to him. He expected dreadful punishments, but these blind people could be merciful. They regarded his behaviour as but one more proof of his general foolishness and inferiority; and, after they had whipped him, they appointed him to do the simplest and heaviest work they had for anyone to do. And he, seeing no other way of living, submitted and did what he was told.

He was ill for some days, and they nursed him kindly. That completed his submission.

So Nunez became a citizen of the Country of the Blind, and these people ceased to be a generalized people, and became individuals and familiar to him. There was Yacob, his master; and Pedro, Yacob's nephew; and there was Medina-sarote, his youngest daughter. She was little esteemed in the world of the blind because she had clear-cut features and lacked that smoothness which is the blind man's idea of beauty, and her voice was strong and did not satisfy the sensitive hearing of the young men of the valley. So she had no lover. But Nunez thought her beautiful at first, and presently he thought her the most beautiful thing in the whole world.

He became more and more fond of her, and there came a time when he thought that, if he could win her, he would be content to live in the valley for the rest of his days.

He watched her. He sought opportunities of doing her little services; and presently he found that she observed him. Once at a holiday gathering they sat

side by side in the dim star-light, and the music was sweet. His hand came upon hers, and he dared to clasp it. Then very tenderly she returned his pressure.

of her face.

H

Mystery, Guilty, Crime, Council, Oppose, (Opposition), Dispose, Dull

He went to her one day when she was sitting in the summer moonlight, spinning. The light made her a thing of silver and mystery. He sat down at her feet and told her he loved her, and told her how beautiful she seemed to him. She made him no answer, but it was clear that his words pleased her.

After that he talked to her whenever he could take an opportunity. . . . He ventured to speak to her of sight. Sight seemed to her the most poetical of fancies, and she listened to his description of the stars and the mountains and her own sweet white beauty—and felt as though she was guilty of some crime in doing so. She did not believe; she could only half understand, but she was mysteriously delighted; and it seemed to him that she completely understood.

Presently he wanted to demand her of Yacob and the Council of Elders in marriage, but she became fearful and delayed. It was one of her elder sisters who first told Yacob that Medina-sarote and Nunez were in love.

There was from the first great opposition to the marriage, not because they valued her, but because they held him as a thing below the level of a man.

Her sisters opposed it bitterly as bringing shame on them all. Old Yacob, though he was rather fond of his foolish obedient slave, shook his head and said that it could not be. One of the young men went so far as to mock at Nunez and strike him; Nunez struck back. Then for the first time he found an advantage in seeing, even by twilight, and after that fight was over, no one was disposed to raise a hand against him. But they still found his marriage impossible.

Old Yacob had a tenderness for his last little daughter and was grieved to have her weep upon his shoulder.

"You see, my dear, he's so dull and foolish. He has queer ideas; he can't do anything right."

"I know," wept Medina-sarote. "But he's better than he was. He's getting better. And he's strong, dear father, and kind—kinder and stronger than any other man in the world. And he loves me—and, father, I love him."

I

Distress, Conversation, (To converse), Medicine, Cure, Brain, Affect, (Agreeable), (Depression), Surgeon, (Surgical), (Admirable)

Old Yacob was greatly distressed to find her so unhappy; and (what made it more distressing) he liked Nunez for many things. So he went and sat in the windowless council-chamber, and listened to the conversation, and at the opportune moment said, "He's better than he was. Very likely some day we shall find him as reasonable as we are."

One of the elders had an idea. He was a great doctor among these people, their Medicine-man. He had a very philosophical and inventive mind, and

the idea of curing Nunez of his peculiarities interested him. One day when Yacob was present he brought the conversation onto the subject of Nunez.

"I have examined Bogota," he said, "and the case is clearer to me. I think very probably he might be cured."

"That is what I have always hoped," said old Yacob.

"His brain is affected," said the blind doctor.

The Council of Elders murmured agreement.

"Now what affects it?"

"Ah!" said old Yacob.

"This," said the doctor, answering his own question. "Those queer things which exist to make an agreeable soft depression in the face, are diseased, in the case of Bogota, in such a way as to affect his brain. They are greatly swollen, and his eyelids move, and, as a result, his brain is in a state of constant unrest."

"Yes?" said old Yacob. "Yes?"

"And I think I may say with some degree of certainty that in order to cure him completely, all that we need to do is a simple and easy surgical operation—that is, to remove these diseased bodies."

"And then he will be cured?"

"Then he will be completely cured, and a quite admirable citizen."

J

Science, Tone, Disappoint, Droop,
(Disagreeable), Sympathy, Pale

"Thank Heaven for Science!" said old Yacob, and went forth at once to tell Nunez of his happy hopes.

But the tone of Nunez's voice and his manner of receiving the good news struck him as being cold and disappointing.

"One might think," he said, "from your tone, that you did not care for my daughter."

It was Medina-sarote who persuaded Nunez to face the blind surgeons.

"You do not want me," he said, "to lose my gift of sight?"

She shook her head.

"My world is sight."

Her head drooped lower.

"There are the beautiful things, the beautiful little things—the flowers among the rocks, the lightness and softness on a piece of fur, the far sky with its soft, moving clouds, the sunsets and the stars. And there is *you*. For you alone it is good to have sight, to see your sweet calm face, your kindly lips, your dear beautiful hands folded together. . . . It is these eyes of mine which you won, these eyes which hold me to you, that these fools seek. Instead, I must touch you, hear you, and never see you again. I must come under that dull roof of rock and stone and darkness under which your imagination stoops. . . . No; you would not have me do that?"

A disagreeable doubt had arisen in him. He stopped, and left it as a question.

"I wish," she said, "sometimes——"

"Yes?"

"I wish sometimes—you would *not* talk like that."

"Like what?"

"I know it's pretty—it's your imagination. I love it, but now——"

He felt cold. "*Now?*" he said faintly.

She sat quite still.

"You mean—you think—I should be better, better perhaps——"

He was realizing things very swiftly. He felt anger at the dull course of fate, but also sympathy for her lack of understanding—*a sympathy which came near to pity.*

"Dear," he said, and he could see by the paleness of her face how fiercely her spirit pressed against the things she could not say. He put his arms about her, and they sat for a time in silence.

"If I were to consent to this?" he said at last, in a *voice that was very gentle.*

She threw her arms about him, weeping wildly. "Oh, if you would, if only you would!"

K

(Servitude), (To brood), (Splendour), Vision, Retreat, Passion, Sin

For a week before the operation, which was to raise Nunez *from his servitude and inferiority to the* level of a blind citizen, Nunez knew nothing of sleep. All through the warm sunlit hours, while others slumbered happily, he sat **brooding**, or wandered aimlessly.

At last work-time was over; the sun rose in splendour over the golden mountains, and his last *day of vision began for him.* He had a few minutes with Medina-sarote before she went apart to sleep.

"To-morrow," he said, "I shall see no more."

"Dear heart!" she answered, and pressed his hands with all her strength.

He was filled with pity *for himself* and her. *He* held her in his arms and looked on her sweet pale face for the last time.

"Good-bye," he whispered at that dear sight. "Good-bye."

And then in silence he turned away from her.

She could hear his slow retreating footsteps, and something in the tone of them threw her into a passion of weeping.

He fully meant to go to a lonely place where the meadows were beautiful with white flowers, and there remain until the hour of his sacrifice should come; but, as he went, he lifted up his eyes and saw the morning like an angel in golden armour marching down the steeps . . .

It seemed to him that before this splendour, he and this blind world in the valley, and his love, and all, were no more than a pit of sin.

L

Infinite, Resign, Stir, Avenue, Statue, Manage

He did not turn aside as he had meant to do, but went on, and passed through the circular wall and out upon the rocks, and his eyes were always upon the sunlit ice and snow.

He saw their infinite beauty, and his imagination passed over them to the things beyond, which he was now to resign for ever. He thought of that great free world he was parted from, the world that was his own, and he had a vision of those further slopes, distance beyond distance, with Bogota, a place of heart-stirring beauty, a glory by day, a glimmering mystery by night, a place of palaces, of avenues, and fountains, and statues, and white houses lying beautifully in the distance. He thought of the river-journey from Bogota to the vaster world beyond,

through towns and villages, forest and desert places, until one reached the sea—the limitless sea, with its thousands of islands, and its ships seen dimly far away in their unceasing journeyings round and about the greater world. And there, unconfined by mountains, one saw the sky, not such a narrow roof as one saw it here, but an arch of immeasurable blue, a deep of deeps in which the circling stars were floating. . . .

His eyes examined the great curtain of the mountains with a keener enquiry. For example, if one went so, up that less steep rock-face over there, it might be managed. And then perhaps one might manage to ascend that crack just below the snow; or perhaps that other place further to the east. And then? And then one would be out on the snow there, half way up towards the top.

He glanced back at the village, then turned right round and regarded it steadily.

He thought of Medina-sarote, and she had become small and distant.

He turned again towards the mountain wall, down which the day had come to him.

Then, very carefully, he began to climb.

M

Bruise, *Delicate*, *Minute*, *Moss*, *Purple*, (Illimitable), (Inactive)

When sunset came he was no longer climbing, but he was far and high. His clothes were torn, his limbs were soiled with blood, he was bruised in many places, but he lay there peacefully, and there was a smile on his face.

From where he rested the valley seemed as if it were in a pit and nearly a mile below. Already it was dim with mist and shadow, though the mountain tops around him were things of light and fire, and the rocks near at hand were covered with delicate beauty,—a minute thread of green mineral piercing the grey, the flash as of diamonds here and there on the surface, a minutely beautiful moss close beside his face. There were deep mysterious shadows among the rocks, blue deepening into purple, and purple deepening into a rich darkness; and overhead was the illimitable vastness of the sky. But he heeded these things no longer, but lay quite inactive there, smiling as if he were satisfied merely to have escaped from the valley of the Blind in which he had thought to be King.

The glow of the sunset passed, and the night came; and still he lay peacefully contented under the cold stars.

You now know 2087 words

LESSON 7

POEM: "UPON WESTMINSTER BRIDGE"

by William Wordsworth



EXPLANATION

Majesty, Dome, Theatre, Temple, To steep, Glide


WILLIAM WORDSWORTH

Above you see a picture of Westminster Bridge. It stands in the middle of the city of London, and by day it is a very busy place, crowded with carts, motor-cars, people.

The poet stands on the bridge in the very early morning, when all is quiet. He says:—

"There is nothing on the whole earth more beautiful than

this. If a man can pass by a scene of such majesty without noticing it (without having his heart touched by it), his soul must be dull. The city is wearing the morning like a beautiful garment. Ships, towers, domes, theatres and temples lie silent, bare, open to the sky above, and as far as the fields which lie around the city. They are all bright and glittering in the air, which is free from smoke at this early hour. Valley, rock and hill look beautiful when they lie flooded with (steeped in) the morning sun-light; but they do not look more beautiful than this city-scene. I never saw nor felt so deep a calm. The river glides below me 'at its own sweet will' (just as it pleases). Even the houses seem to be asleep, and all this mighty 'heart' of England is lying still."

THE POEM

(The correct delivery is shown from a gramophone record of a reading by Mr. Clifford Turner, H.M.V. B-3151.)

Earth/has not anything/to show more fair: |
    Dull would he be of soul/who could pass by/
    A sight so touching/in its majesty. ||
This city now/doth, like a garment,/wear/
The beauty of the morning; | silent, bare/
    Ships,/towers,/domes, | theatres, and temples/lie/
    Open unto the fields/and to the sky; |
All bright and glittering/in the smokeless air. ||
Never did sun/more beautifully steep/
    In his first splendour/valley, rock, or hill; |

Ne'er saw[65] I,/never felt/a[9] calm[44]/so deep ! ||
The river glideth[41]/at his own/sweet will : |
Dear/God !/the very houses/seem asleep ; |
And[8] all[65]/that mighty heart/is lying/still.

You now know 2093 words

LESSON 8

ELECTRICITY

A

State, (Displace), (Misleading), Section, Recent, (In-)convenient, Locate, Current, Navigate, (Navigable), (Product), (Enable), Wire, Cotton

We stated in Lesson 4 that the steam-engine is being displaced by Electricity. This statement is perhaps a little misleading. What we should have said is that the steam-engine, as a *direct* source of power, is being displaced by electricity.

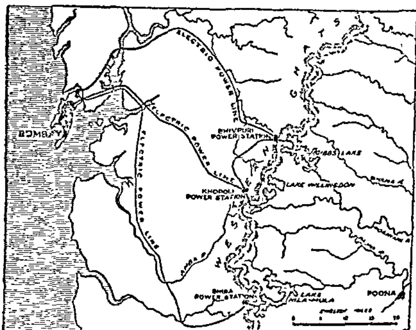
On many sections of the great railways, especially those sections which lie near large cities, steam-trains have been replaced by electric trains: but the electricity which drives these trains is often generated by steam, at a central electric power-house. Thus, instead of the train being pulled directly by a steam-engine, it is pulled *indirectly*, by turning steam-power into electricity and using the electricity to pull the train. (Of course, the electricity from the one great electric power-house pulls all the trains on the whole section of railway,—perhaps on several railways.)

Electricity may be generated by steam-power, or by oil-power, or by water-power. The best and cheapest method of generating electricity is by water-power, where suitable water-power is obtainable. The effect of the great electrical inventions of recent years has been to bring back water-power into common use again.

In Section D of Lesson 4 we showed how the steam-engine drove out water-power; and the reason for this was that water-power was an inconvenient form of power. It was inconvenient because it was usually necessary for the factory to be located in an inconvenient, out-of-the-way place. The reason for this is simple.

Water-power demands a swiftly-flowing stream, a stream with a strong current to turn the water-wheel: best of all for the purpose is a large water-fall. Whereas the most convenient place for a factory is near a port and on a broad, slow-flowing, navigable stream,—that is, a stream which can be navigated by ships so as to carry raw materials to the factory, and to carry the manufactured products away by water. The source of a river is up in the mountains, and the first section of its course is steep; the current is strong and suitable for use as water-power. When the river comes down into the plains the bed is wider, the current weaker, and the stream more suitable for navigation —but less suitable as water-power; until it reaches the mouth, where the port is located. Electricity enables us to obtain the advantage of water-power —its cheapness—without its disadvantage; for the electricity may be generated up in the mountains, where there are water-falls or swiftly flowing streams, and the electricity may be brought along wires to the factories located at the port Thus the cotton-mills

of Bombay are driven by electricity generated at Poona.



B

Tend, Economy, Furnace, Vary, (Variety), (Variation), (Throughout), Instrument, Record, Consume

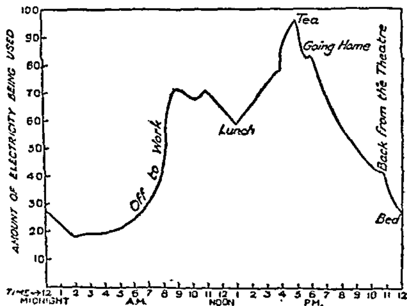
By means of electricity we are also able to centralize the supply of power. In the days of steam each factory had its own steam-engine working its own machinery; but a great electric-generating station supplies electric current to factories of a whole city. This tends to economy, for it is always more economical to produce anything in large quantities than in small quantities.

We saw that the steam-engine is uneconomical, because the furnace goes on burning after the engine

has stopped. The most economical way of using any engine is to keep it running, continuously, day and night; for when it is lying idle it is costing money, but gaining none. Now electricity may be used in a great variety of ways, and those varied uses extend throughout the day and night; hence it is possible to keep the electric generators busy almost continuously, and this also tends to produce economy.

Indeed, it may be said that electricity is the life-blood of a modern city, and if one watches the variation in the out-flow of electric current at the power-house, one can read the life of the city from hour to hour.

At every large power-house there is an instrument which records the amount of electric current which is being used. Below you will see the record of a great city in England (Liverpool) on a Friday. When the line on the record rises, it shows that more current is being consumed; and when it falls, the outflow is diminished.



C

(Consumption), Private, Enormous, Influence, College, Clerk, (Student)

Look at the beginning of the line: the time is midnight. The consumption of electric current is now very small, for the machinery in the factories has long been silent, the theatres have closed. Few electric railways and street-cars are now running; the lights in the private houses are out. By two o'clock in the morning the last few late persons have gone to bed, and the line has fallen to its lowest point.

At six in the morning the line begins to rise rapidly, for now people are beginning to get out of bed. Remember that in England the daylight is very brief, so people have to get out of bed in the morning and dress themselves by electric light. At six in the morning the lights in the private houses are being turned on. Between eight and nine the line rises very steeply, for the workers are now hurrying to the factories; so the street-cars are full, and are running as fast as possible. The machinery in the factories begins to run, consuming an enormous amount of electricity. The line now reaches a very high point. And then it falls a little. The workers have now all reached their factories; and the street-cars are not so busy.

The line rises again between ten and eleven—What influence has caused this?

The business offices, the schools, and the colleges all open between ten and eleven. This rise in the line shows the street-cars and electric railways running at full power carrying clerks to the offices, school-boys to schools, and students to their colleges.

D

(Picture-house), Entertain, (Belated), Copper Vein, Metal, Conduct

The midday meal (called "*Lunch*") in England is taken at about one o'clock. At this time the machinery in the factories is stopped while the workers have their dinner; hence the recording line bends downward at this point.

It is winter; the day-light begins to fail at about four o'clock: electric lights are being turned on. At five the lights are all on: the clerks are going home. The school-boys and college students are also travelling back home to their teas. The factories are closed; the workers have now all reached their homes, and the line slopes downward—until about eleven when there is a slight rise. What influence has caused this rise? The theatres and picture-house and other places of entertainment are closing, and a rush of people is returning by street-car or by electric-railway. . . .

The factories have long been silent. The theatres are in darkness. One by one the twinkling lights in the private houses vanish. A few belated ones are still returning from their evening's entertainment. The lights flash on in their bed-rooms; then out. Only the street-lights shine in the deserted lanes and avenues. The recording line on the instrument reaches its lowest point again. "The mighty heart is lying still," and the life-blood courses faintly along its copper veins.

"Copper veins" here, of course, means "electric wires." The electric wires are compared to the veins which carry the blood through in the body. Electric

wires are made of copper because this metal conducts electricity most freely. All metals conduct electricity in some degree, but some metals, such as iron, do not allow it to pass easily, so it takes more power to push the current through the wire, and this extra power is wasted. Pure copper is the best of all electric conductors, and so it is the most economical of power.

E

Reveal, Fan, (Messenger), Telegraph, (Telephone), Magnet, Property, Pole, Attract, Repel, Moreover

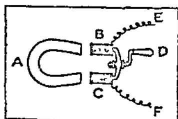
Thus the whole life of a modern city lies revealed on the recording instrument in its electric power-house, for electricity enters at every moment into the life of its citizens; and it tends every year to do so more and more. Consider how many things electricity can do. It is a means of transport, and carries men to and fro, from their homes to their work, and back again. It is a source of light. It can also be used as a source of heat; it can boil water, cook food, or warm a room. It can also be made a source of coolness, for it will work a Freezing-machine in which food is kept fresh, or turn the over-head fans in hot countries. It acts as our messenger, for by means of the Telegraph and Telephone it carries our messages all over the country—and all over the world. Indeed, electricity is the greatest of all the servants of mankind.

Let us see how electricity is produced and how it performs some of these varied tasks.

You know what a magnet is;—it is a piece of iron which possesses certain peculiar properties. One property of a magnet is that, if it is hanging up with both ends free, it always points north and south. The needle in the centre of a compass is a magnet. That end of a magnet which points to the North Pole of the earth is called the "North Pole" of the magnet; and the pole of the magnet which points to the South Pole of the earth, is called the South Pole of the magnet. The magnet possesses another property,—it attracts other pieces of iron which are not magnets. The North Pole of a magnet attracts the South Pole of another magnet, but the North Pole of the magnet repels the North Pole of another; and two South Poles repel each other. Moreover, if a piece of soft iron which is not a magnet is rubbed with a magnet, it also becomes magnetized; that is, it becomes a magnet also.

F

Coil, (Horse-shoe), (Compel), Surround, Convert, Revolve, Adopt, Process



If a coil of wire is moved about in front of a magnet a current of electricity is generated in the coil. "A" is a magnet bent in the shape of a horse-shoe; "B" and "C" are coils of wire; "D" is a handle with which the two coils may be turned round and round; "E" and "F" are two wires leading away from the coils. When the handle, D is

turned the two coils move round in a circle in front of the magnet, and a current of electricity is generated in the coils and flows along the wires E and F. If you take these wires in your hands, you will feel an electric shock, and may be compelled to drop them.

It would be just the same if, instead of turning the coils round, you turned the magnet round.

The great machines which generate electricity for a city work in just the same way. The coils are usually put in the middle and the magnets surround them. The

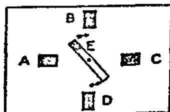


coils are turned round inside the surrounding magnets by means of water-power, or by a steam-engine, or an oil-engine.

. . . This is a simple plan of a large electric generator: the coils are marked C, and the magnets are marked M.

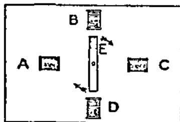
We have seen how motion is converted into electricity. Let us now see how electricity may be reconverted into motion,—as it is, for example, in an electric railway, or a street-car. A machine which converts electricity into motion is called an "Electric Motor."

If you coil a piece of wire round a bar of soft iron and pass an electric current through the wire, the

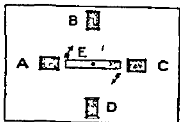


soft iron becomes a magnet, and remains magnetized so long as the current is passing. This is called an "electro-magnet,"—a magnet made by electricity.

E is a piece of soft iron which can revolve. It is surrounded by four electro-magnets. If we pass the electric current into B, B becomes magnetized and attracts E. E then adopts this position . . . .



As soon as the bar adopts this position, by a very simple arrangement the current is cut off from B and passed into C, which then attracts E, and E adopts this position. . . . . .

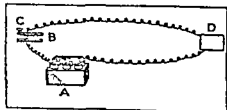


The current is then cut off and passed into D. And so the process continues, and the bar revolves continuously, and turns the wheels of the street-car, or turns the fan to keep us cool, or does whatever work is required.

G

Principle, Circuit, Signal, Ribbon, Tape, Dot, Dash

The principle of the electric telegraph is very much the same as that of the electric motor.



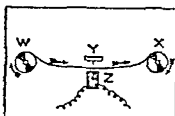
A is the source of electricity: its electric current flows round from B to C, and along the wire (which may be many miles in length) to D, the receiver; and so back to A. This is called an electric

circuit,—that is a circle, from the supply, and back to the supply.

The circuit is broken between B and C. When C is pressed down onto B, the circuit is joined up, and the current flows; when C is allowed to spring up, the circuit is broken. BC is called a Telegraph Key.

At the receiving end the current may be made to move a needle to and fro, and from this the signals can be read; or there may be an instrument which writes the signals down on a piece of paper-ribbon (or tape).

W and X are coils of paper tape; the tape is passing from W onto X. As the tape moves it passes under the pen, Y. Just below the pen (on the other side of the paper-ribbon) is an electro-magnet, Z. When the circuit is made the current flows round the electro-magnet, and it attracts the pen, pulling it downwards, so that it makes a mark on the paper. If the key (BC in the first picture) is pressed for a moment only, the pen makes a dot on the paper: if the key is pressed and kept down, it draws a short line, a dash. Telegraphic signals are always sent in dots and dashes.



A	.—	H	....	P	.——.
B	—...	I	..	Q	——.—
C	—.—.	J	.———	R	.—.
D	—..	K	—.—	S	...
E	.	L	.—..	T	—
F	..—.	M	——	U	..—
G	——.	N	—.	V	...—
		O	———	W	.——
				X	—..—
				Y	—.——
				Z	——..

Read and answer this question :—

.— — .... .— — | .. ... | —.— —
— — — ..— .—. | —. .— — — .?

The telephone does not use signals; it converts your actual speech into electricity, and at the receiving end the electricity is transformed back into sound, so that the other person hears what you say.

H

(Resistance), Passage, Globe, (Pop), Due, Render, Volume, (Nowadays), (Neighbourhood)

Let us see how electricity is converted into light. We said that copper is a good conductor of electricity: that means that it offers very little resistance to the passage of the current; certain other metals are very bad conductors and offer great resistance. A thin wire resists the passage of the current more than does a thick wire. When the passage of the current is resisted, the wire becomes hot. So if we take a very thin wire made of some metal which is a bad conductor, it will become very hot when electricity passes through it. It will become red-hot, then white-hot, and finally it will burn away. When the wire is white-hot it gives a bright light.

Now, as you know, nothing can burn without air. If you exclude the air from a fire, the fire will go out. How then may we prevent our wire from burning away? We may enclose it in a glass globe from which all the air has been extracted. The wire may now become white-hot, but it cannot burn away because it has no air.

If you break the glass globe of an electric lamp there is a loud pop; this is due to the air rushing in.

If the glass is broken while the lamp is burning, there is a bright flash; this is due to the wire burning away as soon as the air reaches it.

What has been the main effect of electricity on the lives of mankind? In what way has it rendered man happier or better or healthier?

(1) Electricity tends to render the manufacturing cities less smoky and more healthy. In the old days each factory had its own steam-engine and its own furnace, and its own chimney pouring out volumes of smoke. Nowadays factories more and more tend to give up steam-power and to use electricity obtained from some great power-station in the neighbourhood (*as in the case of the mills in Bombay*). So the great volumes of smoke that used to darken and foul the air of great cities are ceasing to be seen nowadays.

I

(Traction), Area, (Workshop), Tailor, (Potter), Carpenter, Expense (-ive), (Attention), Plate, Gramophone

(2) Electric traction has rendered it possible for men to live outside the factory area; they may live outside the city, in the surrounding country, and travel into the factory area every day for their work. Thus they are able to live and keep their children in healthy open air. This is rendered possible by fast services of electric street-cars and electric trains connecting the factory area with the neighbourhood.

(3) Electricity is bringing the use of power-driven machinery into the ordinary home and into the small private work-shop. It would be foolish for a tailor to have a steam-engine to run his sewing machine, or for a potter to have a steam-engine to turn his wheel,

or for a carpenter working in a small work-shop to use a steam-engine to cut and shape his wood: the engine itself would be too expensive to buy; there would be the expense of a man to attend to it and keep up the furnace, and the expense of buying and bringing the coal. But a little electric motor is not expensive either to buy or to run. It needs no attention, and turns the tailor's sewing machine or the potter's wheel or the carpenter's wood-working machinery at very little expense. In the larger houses in Europe and America electric machines are used to sweep the floor, to wash the plates and dishes, to mix the cake and to turn the gramophone. There is a house in America in which everything is done by electricity: when you press a button the door opens itself by electricity.

J

Domestic, Afford, Introduce, (Well-to-do), Establish, Relative, (Relation), Seldom, (Tendency), Prosperous

It is not likely that electricity will enter the home in India or Africa or China in the same way as it does in Europe and America. To what is this difference due? It is due simply to the expense of domestic labour in Europe and America. In India domestic servants are easily obtainable, and are not expensive. In England and America only the wealthier classes can afford more than one servant, and the vast majority of people have none. The domestic application of electricity in Europe is due to the lack of domestic servants. In India there is no such lack of domestic servents. Yet, even so, electricity is rapidly making its way into the homes in all the town-areas. Electric light is already

common. Electric power is used in many small factories, and in printing-works. The electric fan is very common, and electric freezing-machines have recently been introduced into many of the well-to-do homes.

We are indeed only at the beginning of the age of electricity. Up to the present large power-stations have been established only at a relatively small number of places—few in relation to the large number of places at which they might be established. Even in Europe electricity is seldom found in the country districts and in the villages. In the near future over every great country there there will be established a net-work of electric wires introducing cheap light and power into almost every village and every home, and *one will seldom find a place which is without an electric* supply. When this is done, the village will have most of the comfort and convenience of the town.

There is at present in all countries a tendency for people to move away from the countryside and to crowd into the towns. As a result villages, which in old days were happy and prosperous, have now lost their prosperity and lie almost deserted. People leave the villages because they are dull and uncomfortable. In the new age of electricity people will prefer to live in villages, who now prefer the town. It is to be hoped that the tendency to crowd into the towns will, in the new age of electricity, be checked, and people will go back again to the country-side.

K

Moral, (Mechanical), Ignorant, (In regard to), Earn, (Livelihood), Screw (Screw-driver)

There is one moral lesson to be drawn from these two lessons on "Power" and on "Electricity." It is this: You are living in an age of machinery, and by

the time you reach manhood the world will be even more mechanical than it is now. There are some men and women who seem quite content to remain hopelessly ignorant of all mechanical matters. They press the button of the electric bell, but they do not know how it works; they turn on the electric light, they do not know how it works; they use a motor-car, they do not know how it works; and if it goes wrong they cannot repair it. These people may know a lot about books, and perhaps a lot about nature—about trees and flowers and insects—but in regard to machinery they are miserably ignorant—mere fools. It is just as bad to be a fool in regard to machinery as it is to be a fool in regard to books and school-work—in some ways worse, for, when it comes to earning a livelihood, a person who can make and repair machines well is paid far better than a clerk who has mere book-learning.

Earning a livelihood is not the only thing in life. But it is foolish and dangerous to remain ignorant of a very large and increasingly important part of the world. So, when you see a machine, find out how it works. Ask. Watch the workman who comes to repair the electric light or the car: talk to him. Visit factories and see how things are made. Have your own hammer and screw-driver and screws, and other tools. Learn to make and to mend, and save your father the cost of sending out for a workman every time the least mechanical thing goes wrong. Some silly fellows are ashamed to do such work: they think it "beneath them." A set of tools is the sign of a real man, of a sensible man, who knows how to use his hands. What were hands given for?

You now know 2163 words

LESSON 9

SAKUNTALA

A

Literature, (Masterpiece), Author, (Character), Stage, Version, (Literal), Base, Publish (To present)

This play is one of the most famous and most beautiful works of Indian literature; it is indeed one of the world's most precious masterpieces, worthy to rank with Shakespeare's "Romeo and Juliet," and the greatest love-stories of mankind. Its author, Kalidasa, lived about a thousand years before Shakespeare—some fifteen hundred years ago. Little is known of him, not even an exact date.

Apart from its delicate beauty, the most noticeable quality of the play is its extraordinary modernness. Its characters seem as alive and true to-day as they were fifteen hundred years ago:—the anxious stage-manager—Anasuya, the kind, true friend—Priyamvada, loving but more light-minded—the King, a perfect gentleman and gentle lover, whose courage fails in the presence of his lady—the complaining servant—the faithful old nurse;—and Sakuntala herself, loving sister of all the world, one of the most beautiful pictures of simple maidenhood ever drawn by any author.

The version below is a very literal rendering of the original: it is for the most part translated word for word. The poetical passages also are kept as near as possible to the original. The version is partly based on the literal translation of Mr. P. N. Patankar (published by Shiralakar & Co., Poona); other versions have also been consulted.

The first part of the play only is presented here, including the scenes for which it is most famous (the Farewell of Sakuntala, Scenes 5 and 6 below). A few passages have necessarily been cut out;—(those who know the original will understand the reasons; those who do not, will not observe their absence).

(Actress), **Hermit**, (Hermitage), (Attendant), (Housekeeper)

LIST OF CHARACTERS


STAGE-MANAGER.


Actress.


DUSHYANTA, *King of India.*


SAKUNTALA, *Adopted daughter of Kanwa.*

PRIYAMVADA, *Friend of Sakuntala.*

VIDUSHAKA, *An attendant on the King.*

GAUTAMI, *Nurse of Sakuntala, and housekeeper of the hermitage.*


KANWA, *A Hermit.*


ANASUYA, *Friend of Sakuntala.*


SARNGARAVA, *A Hermit.*

NARADA, *A Hermit.*

Three ladies of the hermitage.

SCENES

SCENE 1.—In front of the curtain.
SCENE 2.—The garden of the Hermitage.
SCENE 3.—Before the King's tent.
SCENE 4.—Another part of the garden of the Hermitage.
SCENE 5.—The same as Scene 2.
SCENE 6.—Near the shore of the lake.

(*Note.—This play may very conveniently be performed out-of-doors, in a garden.*)

B

Audience, Earnest, Capture, Breeze, (Captivate), (Scenery), Remind

SCENE 1: *Before the Curtain*

Stage-manager (looking towards the dressing-room, off-stage).—Lady, if you've finished beautifying yourself, will you please come here? (*Pause.*) Lady, if you have finished beautifying yourself, will you please come here. (*Long pause.*) Lady, if you have finished . . .

(*Enter Actress*).

Actress.—Here I am. What do you want?

Stage-manager.—Lady, this audience consists, for the most part, of learned men. We are to present before them to-day a new play, "Sakuntala," by Kalidasa. Let every actor try earnestly to do his best.

Actress.—With so skilful a stage-manager nothing can possibly be lacking.

S.M.—Lady, I will tell you the actual fact: skilled though I am in stage-management, yet my mind lacks confidence in itself; and I shall not consider my presentation successful unless it satisfies the learned.

Actress.—Then what's to be done?

S.M.—Why, sing, of course, and capture the ears of the audience.

Actress.—What am I to sing about?

S.M.—Oh—summer is just setting in—sing about cool streams pleasant for bathing, forest breezes, sweetness of flowers, the shade pleasant for sleeping in, delightful evenings—and all that sort of thing.

(The Actress sings):—

The maiden plucks a blossom fair
And binds it in her lovely hair.
"For shame!" I cry:
"It is not right
A thing so light
And delicate,
To captivate
Mere man, should die!"

A bee comes flying through the air,
And settles on a blossom fair.
I cry, "Ah me!"
In my alarm
And my distress,
"Go gently, Bee;
Tread tenderly,—
Oh, lightly press!
For loveliness
So easily
May come to harm."

S.M.—Beautiful! Beautifully sung, my dear. The audience were charmed—fixed, my dear, as if

they were a bit of painted scenery. Now what play shall we choose to entertain them?

Actress.—I thought you had already decided it was to be "Sakuntala"?

S.M.—Ah! So it was! Thank you for reminding me. I had quite forgotten; I was so carried away by your singing; (*sound of horses, off-stage*) just as King Dushyanta here is being carried away by his horse while pursuing a deer. (*He goes out, with the actress.*)

C

Wipe, Trim, Rice, (Tend) Sake, Crush, Lily, Bud, Bosom

Scene 2

(*The curtain still remains down. The sound of horses is heard. Then a voice, off the stage.*)

Hermit (off).—Oh, King, the deer belongs to our hermitage! Do not kill it! (*The sound of the horses suddenly ceases.*)

King (off).—There! I have let it go.

The curtain rises: The Garden of the Hermitage. Time,—early morning.

The King (turning back, as he enters, and speaking to his servant, off).—Take the horses away; wipe their backs, and wash them down.—I shall pay a visit to this hermitage . . . (*looking about him*). This is peaceful ground. So neat; so trim. See when the rice-grains have fallen at the foot of the tree; someone has been feeding the birds. They, like that deer, are not afraid of man. See the paths marked by lines of water.

(*Sakuntala, off.*—This way, this way my friends.)

King.—Ah! Here are the hermit-girls coming to water the young plants. How sweet a sight! How far more beautiful are they than the ladies of my palace.

> How lovelier far was ever the wild rose
> Than that which in a walléd garden grows.

Let me stand aside in this shade and watch.

Sakuntala.—This way, this way.

(*Enter Sakuntala, Anasuya, Priyamvada, carrying water-pots.*)

Ana.—Dear Sakuntala, I think your father Kanwa loves his flowers more than you; you are as delicate as they; and yet he makes you tend them.

Sak.—It was not my father's orders. I tend them for their own sake—as my brothers and sisters. (*She waters the plants.*)

King.—What! Kanwa's daughter! And would he crush so delicate a thing in the hard life of a hermitage? Rather burn lilies in the fire!

Sak.—Dear Anasuya, I am quite tied up by Priyamvada in this tightly-fastened dress.

Ana.—Yes. (*She loosens it.*)

Priy.—Do not blame me: blame rather the budding youth which has caused your bosom to swell.

King.—True; to her age that coarse and narrow dress is unsuited; and yet—

> Is not the lily fair among the weed?
> Do shadows spoil the moon's bright loveliness!
> 'Mid autumn leaves the rose is sweet indeed,—
> And beauty beautiful in any dress.

D

Wed, (Wedding), Flatter, Bloom, Mate, Disturb, Worry, Innocent

Sak.—This Kesara tree seems to call to me. So how its leaves, like fingers, tremble in the breeze. Let me hasten to it.

Priy.—Dear Sakuntala, please stand just there for a moment.

Sak.—Why?

Priy.—See, the Kesara tree has a lovely creeper wedded to it.

Sak.—Priyamvada! You are rightly called "Priyamvada," for the word means flatterer.

King.—And yet, *for once, the flatterer speaks true.*

Ana.—See, Sakuntala, here is another creeper. You called her "Moonlight of the Forest." She has wedded herself to this fruit-tree. You have forgotten her.

Sak.—Then shall I forget myself! Her wedding has indeed taken place at a pleasant time, for the plant is **blooming** and the tree is covered with new leaves.

Priy.—Anasuya, do you know why Sakuntala looks so much at this plant?

Ana.—No. Tell me.

Priy.—She thinks, "Just as this plant is joined to a worthy mate, so may I hope to get a worthy husband."

Sak.—That is certainly the wish in your own mind. (*She empties her jar of water on the plant.*)

King.—And in mine also, for I have fallen in love with her.

Sak.—Oh help me! A bee, disturbed by the water, is flying in my face.

King.—

Oh happy bee! You kiss her eye;
Then in her ear speak secretly.
She waves her hand to make you fly;
You taste her lips—Oh happy bee!

Sak.—This wicked thing won't stop worrying me! I'll move aside. . . . Why! it even comes here. Friends, protect me! I am being worried by a wicked bee.

Both.—Who are we to protect you? Cry out to Dushyanta,—for holy forests are protected by kings.

King.—Now is the time to show myself.

Sak.—Ha! Even here it follows me!

King (*stepping out*).—Who is that troubling the innocent girls of the hermitage?

E

Modest(-y), Bench, (Proper), (Aside), Grove, Air, Authority, Minister, (Establishment), (Guardian)

(*The girls, seeing him, become confused.*)

Ana.—Good sir, it was nothing dangerous: our friend was frightened by a bee.

King (*turning to Sakuntala*).—Is all well with you? (*Sakuntala stands speechless with maiden*-modesty.)

Ana.—We have a distinguished guest. Dear Sakuntala, go to the cottage and get things necessary for receiving him—and some fruit. This water will serve for washing his feet.

King.—Your kind words are themselves sufficient welcome.

Priy.—Pray sit down on this bench in the shade of the tree, and rest.

King.—Won't you sit also? You must be tired with that work.

Ana.—Dear Sakuntala, it is proper for us to do honour to our guest: we will sit here. (*All take seats.*)

Sak. (*aside*).—Ah me! As I look upon him I feel a stirring of the heart which is not proper in this holy grove.

King.—Three girls just of an age and size,—what a delightful friendship!

Priy. (*in a whisper*).—Anasuya, who is he? So polite, such an air of authority,—and so agreeable! He seems as if he might be Somebody.

Ana (*whispering*).—I wish I knew! Let's ask him. (*Aloud, in her "best manner"*)—Sir, your kind words give me boldness to address you. What royal family is graced by you? Or what kingdom is left anxious by your absence? And with what purpose has one so delicate suffered the toil of coming to this grove?

King.—Er! Er! Hm!

Sak. (*to herself*).—Oh heart! be not impatient.

King.—Er! Hum! (*aside*).—Now how shall I declare myself?—or how shall I conceal myself? Ah! I know what I'll say! (*Aloud*)—Dear lady, the King has appointed me Minister in Charge of Religious Establishments, and I have come to this place to make sure that you are experiencing no difficulties in the performance of your religious duties.

Ana.—Oh! The guardian of religion is among the religious ones.

F

Blush, Saint, Forsake, (Forsook), Joke, (Observe), Timid, (Cross), (Nonsense)

(*The King looks at Sakuntala, and Sakuntala* blushes.)

Priy. (*seeing the faces of Sakuntala and the King*).—Dear Sakuntala, if your father had been present here to-day——

Sak. (*angrily*).—Well, and what if he had?

Priy.—He would have given his guest what he values most in all the world.

Sak.—Go away! and don't be silly. I won't listen to you! (*She moves to the back of the stage.*)

King (*to Priyam. and Ana.*).—I should like to ask you something about your friend,—if you will allow me?

Priy.—Certainly.

King.—The Saint Kanwa is vowed to lead a single life; and your friend here is his daughter. How is this?

Ana.—You have heard of the famous saint, Visvamitra, of royal descent. It was he who was her father; but, when her mother forsook her, the saint Kanwa took the forsaken child and bred her as his own.

King (*aside*).—Yet her friend spoke of her wishing for a husband. Perhaps she was only **joking**. I wonder . . .

Priy.—You seem to be wishing to ask something else?

King.—Yes, I do wish to ask another thing about your friend. Is she to observe the vow of a hermit,—

—And live her life for ever here,
Unloved, unloving and alone
Amid these flowers and timid deer,
Whose eyes are gentle as her own?

Priy.—No—it is her father's wish that she should wed.
King (*aside*).—Love on, dear heart! . . .

I feared love as a fire within my breast:
Fiercely it shone.
I know it now a jewel, pure and blest:—
Dear heart, love on!

Sak. (*crossly*).—I'm going.
Ana.—Why?
Sak.—I'll tell Mother Gautami that Priyamvada has been talking nonsense.
Ana.—But you can't run away like that when you've got a guest here. (*Sakuntala turns to go. The King half rises, as if to detain her, then sinks back on the bench.*)

G

Frown, Heave, Brow, Seal, Effort, (Ensure), Reception, (Lo!) Banner

Priy. (*stopping Sakuntala*).—You can't really go.
Sak. (*frowning*).—Why not?
Priy.—You owe me two waterings of the trees. You can't go till you've paid up.
King.—Dear lady, she is tired already with watering: see how her arms hang down; her bosom heaves. See the bright moisture on her brow. Let me pay her debt with this ring. (*Offers his ring. They read the letters on the* seal, *and look at each other.*) Why do you look so strangely? It is a royal gift.

Priy.—We must not take this! She is free at your request. Dear Sakuntala, this kind gentleman has asked me to set you free. You can go now.

Sak. (*aside*).—Go?—If I could! (*Aloud*) Who are you to dismiss or to detain me?

King (*looking at Sakuntala*).—I wonder if she feels towards me as I feel to her. She listens, but she does not look at me; and yet——

A voice (*off*).—Ho! Hermits! King Dushyanta is hunting in the forest. And an elephant has got frightened by the horses and bolted!

King (*aside*).—That is the towns-people looking for me. I will go back.

Ana.—Oh! An elephant! I'm frightened. I want to go inside.

King.—Please go. I will make every effort to ensure that you are not disturbed. (*All rise.*)

Priy.—How can we invite you to visit us again when we have given you so poor a reception?

King.—Don't say that! I have been honoured by the very sight of you. (*Sankuntala hangs back, gazing at the King.*)

King.—

Lo, like a banner carried in the wind*
My body moves; my spirit drags behind.

(*King goes off, left; the others, right.*)

* *In poetry pronounced* w ī nd.
41

H

Fun, Mud, (Muddy), (To dine), Roast, Humour, (Humorous), Luck, Leave

SCENE 3: *Outside the King's tent. The following day.*

(*Enter Vidusbaka.*)—Oh dear, it's no fun attending on a King who is mad on hunting. It's "There's a deer!" "There's a bear!" all the time,—and we go riding about at midday through wild groves where there is no shade. We've been drinking warm muddy water from mountain streams. We've been dining at all sorts of funny hours, and the food's awful!—bits of flesh roasted on sticks. Even at night I can't sleep, because I'm so bruised by riding about after him. At earliest dawn I'm roused by the noise of those cursed huntsmen and made to take to the saddle. In fact, it's one trouble upon another all the time; and I am supposed to be humorous and cheerful, and to keep His Majesty in a good humour! How can I be humorous in such circumstances? Then yesterday His Majesty happened to enter a hermitage, and, as ill-luck would have it, he saw a hermit-girl called Sakuntala; and now he doesn't even mention going back to the city! He was thinking of that girl all last night,—until day-light. What am I to do about it? I'll go and visit him as soon as he is dressed. I'll lean on a stick, and tell him I've broken every bone in my body, and then perhaps he'll give me a day's leave of absence. (*As if addressing the King.*)—

Oh King, my arms and legs refuse to move;
So with words only can I aid your love.

(*Goes out, walking painfully.*)

I

Suspect, (Suspicion), Confess, Elbow, Neglect, Handsome, Betray, Affection (-ate)

SCENE 4: *Another part of the garden of the Hermitage. Some days later. Time, late afternoon, deepening to twilight at the end of the scene. Sakuntala is lying on a seat in a shady place surrounded by bushes. Enter the King at the opposite corner of the stage.*

King.—I cannot turn my heart from her. I wonder if Sakuntala is here; she often comes here in the heat of the day. See, here are foot-prints. (*He peeps through the leaves, then, seeing Sakuntala, stands watching.*)

Sak. (*to Anasuya*).—Why do you fan me?

Priy. (*whispering to Ana.*).—Sakuntala has not been well ever since that day she saw the King. Do you suspect that he is the cause?

Ana.—Yes, I confess I have had that suspicion. (*To Sakuntala*) I want to ask you something, Sakuntala. You are obviously not well——

Sak. (*rising on her elbow*).—Well, what is it?

Ana.—Of course we don't know anything about love, but your condition does seem rather like that of the lovers I've read about in books. Tell me, what *is* the matter with you? For unless one knows what the disease is, one can't apply remedies, can one?

Sak. (*aside*).—I can't confess to them about it.

Priy.—She's perfectly right, Sakuntala. Why do you neglect yourself? You are getting thinner every day.

Sak. (*aside*).—And yet whom else can I tell? (*To Priyamvada and Anasuya*) But, if I tell you, it will only trouble you.

Ana.—Trouble shared is trouble halved.

King (aside).—Oh, let me hear her answer!

Sak. (in a whisper).—Since the time I met the King who protects this forest, I have wasted away with love for him.

King (aside).—Oh blessed words! as rain upon a thirsty land!

Sak. (weeping).—Oh, either make him pity me,—or let me die.

Priy.—He is well-born and handsome; her love should be approved.

Ana.—How can we help her soon and secretly?

Priy.—"Secretly" needs thought; "soon" is easy.

Ana.—How? How?

Priy.—Did not the King betray his love for her by his affectionate glances? Is he not now pale and thin for lack of sleep?

King (aside).—It is so indeed.

J

Excuse, Worship, Despise, Long for, Prize, (Eyebrow), Verse

Priy.—Friend, let a love-letter be prepared. I shall deliver it into his hand concealed among some flowers, making it my excuse that they are a gift from the worship of the gods.

Ana.—That's a nice plan,—but what does Sakuntala say?

Sak.—Won't he be doubtful as to who it is from, if *you* write it?

Priy.—Then you shall write a beautiful letter yourself.

Sak.—I'll try: but, oh, my heart trembles lest he despise me.

King (aside).—Despise you! I stand longing for you, O timid maiden.

> One who seeks Fortune, Fortune may despise:
> But one whom Fortune seeks, must win the prize.

Priy.—You are too modest.

Sak. (smiling).—Now, let me think.

King.—See how she sits with wide-open eyes, and one eyebrow raised; and see the dear blush upon her cheek as she thinks of me.

Sak.—Now I've thought out a verse, but I have n't got anything to write it down on.

Priy.—Print it with your finger-nail on this leaf, which is soft as the breast of a bird.

K

Wither, Oblige, (By all means), Regret, (Subject), Reduce, (Obliged), (A relative)

Sak. (doing so).— . . . Now, friends, listen and see if it reads well.

Both.—We are listening.

Sak.—

> I cannot see your heart,
> But know my own;
> And it is filled with love in every part
> For you alone.

King (coming forward).—

> O lovely one, love is to you as light
> Upon the lilies, making them more bright;
> But me it burns, it withers—as the day
> Puts out the moon and drives the stars away.

Ana.—Oh welcome, undelaying wish!
(*Sakuntala is about to rise.*)

King.—No, no. Do not get up, I beg you.

Ana.—Won't you sit here? (*The King sits. Sakuntala modestly stands.*)

Priy.—Your affection for each other is obvious; this, and my love for my friend, oblige me to speak.

King.—By all means speak, lest afterwards you regret having remained silent.

Priy.—Is it not the duty of a king to remove the distress of any subject living in his kingdom?

King.—It is indeed; he is obliged to do so.

Priy.—Our dear friend has been reduced to this condition by love of you. You will therefore, please, save her life by favouring her.

King.—Dear lady, the request is one which I might equally well make to Sakuntala. I am obliged to you for voicing it.

Sak. (*to Priyamvada*).—Don't worry His Majesty; he is already worried enough by his long separation from the ladies of his palace.

King.—

Dear lady, ever in my mind,
Has not Love given enough of pain?
And, if you also be unkind,
Then is your lover doubly slain.

Ana.—Oh, friend, but kings *are* known to have many wives. Let not Sakuntala's wedding be a grief to her relatives.

King.—I have two wives only, whom I shall love always: I am wedded to my Kingdom,—and the other will be your friend.

L

Wink, Pattern, Copy, Offend, Thrust

Priy (winking at Anasuya).—One of the deer has lost its mother. Let us go and find her. (*They rise to go.*)

Sak.—Oh, don't go away and leave me alone!

Priy.—Alone? With the World's Protector at your side! (*They go out.*)

Sak.—Oh! They've gone!

King.—Do not be frightened. You have me here. . . . Shall I fan you? Shall I stroke your feet?

Sak.—I must not stay. It is not proper. (*Rises.*)

King (detaining her rather roughly).—The heat of the day is not yet passed, and you still have fever in your veins.

Sak.—Oh, King, you should be the **pattern** of gentleness whom others **copy**. Do not **offend** against our customs and the rules which maidens must observe. I love you, but I have not the power nor authority to give myself. Let me consult my friends.

King.—Yes, I will leave you.

Sak.—When?

King.—Now. (*He turns to Sakuntala to bid her farewell: he raises her face, but she* **thrusts** *him aside.*)

M

Female, Bough, Sprinkle, Bower, Dumb, Couch, Ornament, (Male)

(*A female voice—off*).
(*Gautami*).—

Night shadows creep into the sky;
The sun is sinking in the West;
And weary birdlings now must fly
Each to his little lonely nest.

Sak.—O! That is Gautami coming to see me. Hide there, behind those boughs. (*The King hides.*)

(*Enter Gautami, carrying a pot of medicinal water, accompanied by Priyamvada and Anasuya.*)

Ana.—This way, Gautami.

Gau. (*approaching Sakuntala*).—Are you feeling better, child?

Sak.—Yes, thank you. I do feel a change for the better.

Gau. (*sprinkling the medicinal water on Sakuntala's head*).—This *Darbha* water will complete your cure. Child, the day has now drawn to its close: we must go inside.

Sak. (*aside*).—

Why did I fly from him when he was near me?
Why do I weep, now I must go away?

(*Turning back as she goes off,—aloud*).—
Farewell dear bower, dumb trees who cannot hear me!
Farewell, farewell,—until another day.

(*All go out.*)

King (*coming forward, as if Sakuntala were present*).—

Lift up your hands and lay them on my shoulder:
Lift up your lips, O Flower of my Delight! . . .
When she was with me why was I not bolder,
Who am so bold when she is out of sight?

(*Voices are heard singing, off. The King continues, in a whisper*).—

How can I tear myself away from this place? . . . Here is the flowery couch on which she lay; and here is the faded love-letter she printed with her nail; and here is a little ornament, fallen from her arm.

(*Male voices, off, singing solemnly*).—

The fires of evening sacrifice
    On our unguarded altar die.
Foul ghosts and devils round us rise,
    Like clouds against the evening sky.
Protector of our Faith, we claim
Protection for our sacred flame!

King.—I come! (*He runs out.*)

N

Darling, Embrace, (Get over), Garland, Hero, Withdraw, (Henceforth), Adorn, Rare

SCENE 5: *The same as Scene 2*

(*Time, very early morning. Enter Anasuya, rubbing her eyes.*)

Ana.—I have only just risen from sleep, and my hands and feet do not go forward for my duties.
(*Enter Priyamvada.*)

Priy.—Come, friend, come. To-day Father Kanwa is sending our darling Sakuntala to her royal husband: we must make preparations.

Ana (*embracing Priyamvada*).—Oh, I am so happy! And yet at the thought that Sakuntala is to be taken away from us, I am so sad!

Priy.—We shall get over it;—but let her be happy.

Ana.—I have a garland of Kesara all ready. It is hung upon that tree to keep it fresh. Take it to her while I make ready the other things. (*She goes out.*)

(*The voice of Kanwa, off*).—Gautami! Gautami! Tell Sarngarava and the others to get ready to go with Sakuntala.

Priy.—Anasuya! Be quick! The hermits who are to go with her are being called.

(*Enter Anasuya.*)

Ana.—Come; I'm ready.

(*Enter Sakuntala and Gautami.*)

Priy.—Sakuntala bathed early, at sunrise, and now the ladies of the hermitage have come to bless her. Let us go to her.

(*Sakuntala sits. Enter the hermit-ladies.*)

1st H.L.—May you be Queen of Queens unto your husband.

2nd H.L.—Child, may you be mother of a hero.

3rd H.L.—May your husband always esteem you.

(*They withdraw; Gautami remains. Priyamvada and Anasuya approach Sakuntala.*)

Sak.—Welcome, my friends. Sit here.

Ana.—Dear Sakuntala, let me rub your arms with this sacred oil.

Sak.—Thank you. Henceforth I shall not often be tended by the hands of friends. (*She weeps.*)

Ana.—You should not weep on such a happy day.

(*Anasuya wipes away the tears. Priyamvada begins to adorn Sakuntala.*)

Priy.—I should bring jewels rich and rare. These poor ornaments are unworthy of your beauty.

O

(Valuable), Create, Prophesy, Forlorn, Robe, Papa

(*Enter Narada and Sarngarava, carrying valuable gifts.*)

Narada.—Here are ornaments; let the respected lady be adorned.

Gautami.—Child Narada, whence came these?
Nara.—By the power of Father Kanwa.
Gau.—Did he create them?
Nar.—No; the Saint ordered us, "Get flowers from the trees for Sakuntala," and lo! the trees put forth silk and jewels for us to bring.
(*He goes out.*)
Priy.—This wonderful event prophesies that you will have good fortune in your husband's house.
Ana.—I have never worn such valuable ornaments as these; I hardly know how to put them on you.
Sak.—I trust your skill.
(*Enter Kanwa.*)
Kan. (*with his eyes upon Gautami*).—

To-day Sakuntala goes hence;
And I, whose heart is long grown cold
With lonely prayer and penitence,
Scarce in my throat the tears can hold,
That rise, and rise—I know not whence.
What then must be her dear distress
Who from the day this child was born,
Has watched her budding loveliness,—
And now, in age, is left forlorn?

Ana.—Dear Sakuntala, your adornment is finished. Please put on this silk robe.
(*Sakuntala rises and puts on the robe.*)
Gau.—Dear child, here comes your father to embrace you, with his eyes overflowing with happiness.
Sak.—I greet you, papa.
Kan.—

Be like Yayatri's Sarmistha, for she
Won honour equal to her worth.
And may the son you bear as kingly be
As Puru, ruler over all the earth.

Gau.—So may it be.

P

Mute, (Wherewith), (Play-mate), Lawn, Palm, Quiver

Kan.—Child, walk round this fire on which a sacrifice has just been offered.

(*All walk round.*)

Kan. (*solemnly*).—May this sacred fire purify you; may the smoke of this altar be about you, and protect you from all evil.—Now, walk on. Sarngarava!

Sar.—Here, sir.

Kan.—Sarngarava, show the way to Sakuntala.

Sar.—This way, respected lady.

Kan.—

Bid her goodbye, dear trees she loved so well;
She would not drink until your roots were fed.—
But mute you stand; your dumb lips cannot tell
The grief you show in every drooping head.

Bid her goodbye, dear flowers that grow about me.
Flowers may indeed adorn a beauteous maid;—
"Ah no," she cries, "dear blossoms, do not doubt me;
I could not bear to watch your beauty fade."

(*Birds are heard singing.*)

Sing on sweet birds; in you the trees and flowers
Find a sweet voice wherewith their grief to tell.
Sing on, and wish her happy sunlit hours;
Sing on, and bid your playmate dear farewell.

Voices (*off, joining with the song of birds.*)

Fair be thy way by forest, lake, and river;
Soft fall thy footsteps on the flowery lawn;
Along thy path the whispering palm-leaves quiver,
And woods are murmurous with spring reborn.

Q

Salute, To shed, Commit, Gown, Thorn

Gau.—The Gods of the Forest bid you farewell. Salute the divine ones.

Sak. (*walks round and salutes the forest. Then, aside*—). Dear Priyamvada, though my heart longs to see my husband, yet my feet move unwillingly from this hermitage.

Priy.—Even the forest mourns at your departure. The deer have dropped the sweet meadow-grass from their mouths, and the plants in the garden droop as if shedding tears.

Sak. (*remembering*).—Papa, I will first take leave of this lovely creeper, my sister.

Kan.—I know your love for it. Here it is on your right.

Sak.—

Dear Moonlight of the Forest, sister true,
Though you are wedded ever to this tree,
Stretch out one tender trembling hand to me;
To-day we part;—I bid farewell to you.

Dear friends, I commit her to your care.

Ana. and Priy. (*weeping*).—And to whose care do you commit us?

Kan.—Anasuya, do not weep. Rather it is you who should comfort Sakuntala.

Sak.—Dear father, one of the deer is about to produce young ones; when she brings forth, will you send someone to tell me?

Kan.—We shall not forget.

Sak.—What is it that keeps pulling at my gown?

Kan.—It is the young deer, your adopted son. Its mother died, and you fed it tenderly with

handfuls of grass. When its mouth was pricked with thorns, you put oil upon it to cure the wounds.

Sak.—Poor child, why do you follow me, who am about to leave you? Poor motherless one, I brought you up, and now again you will be motherless. But you shall have a father this time! Papa will take care of you. There—run away now.

R

SCENE 6: *Near the shore of the lake*

(See off), (Household), (Pride), (Vanity), Model, Witness, Lap, Mistress, Heal, Fleeting

(Enter Kanva, Sakuntala, Priyamvada, Anasuya, Gautami, Sarngarava, Narada.)

Kan.—Do not weep so; you cannot see the way for tears.

Sarn.—It is written that in seeing off a dear one, one should go no further than the water-side. The lake is near at hand: will you stop here?

Kan.—Let us stay here a-while in the shade of this tree. (*Turning to Sakuntala*—)

My daughter, it is now my duty to give you some parting words of advice. Although I dwell in the forest, I yet know something of the ways of the world. You will go forth from this place to your husband's household, to become one of his family. Serve your elders. Towards your fellows adopt the behaviour of a friend. Even when you are offended with your husband,

do not be angry or oppose him. Be civil to the servants. Be free from pride or vanity at fortune's gifts. If you act thus, you will rightly earn the title of a model house-wife. Those who act otherwise are rather " house-poisons."—Bear witness, Gautami, to the truth of my words.

Gau.—It is indeed true. Keep all this in mind, my dear.

Kan.—Child, embrace me and your friends.

Sak.—Oh! Are my friends Priyamvada and Anasuya to go back from here?

Kan.—They are to be given in marriage: it is not therefore proper that they should go further. Gautami will accompany you.

Sak.—Oh! How shall I live, fallen from my father's lap? I shall lie helpless, like a poor fallen tree upon the mountain-side.

Kan.—Why are you afraid, my child? You will be mistress of your noble husband's heart and home, full of pride at his great deeds. In due time you will give birth to a child, even as the eastern sky brings forth the sun; and you will soon forget me. Young hearts soon heal—

Why do we make of parting so much sorrow?
Swift o'er the lake those fleeting shadows play,
Sun chasing shade;—so, in your glad to-morrow,
You will forget the tears of yesterday.

S

Burden, Exceed, (Penance), (Account),
Alas, Restrain, (To still), (Renew)

Sak. (*approaching her friends*).—Friends, both of you embrace me together.

Ana.—We love you so much that we are filled with fear.

Saru.—The sun is mounting in the sky. Let the respected lady hasten.

Sak. (*turning towards the hermitage*).—Oh, father, when shall I see this place again?

Kan.—When your son has grown up to be a man; your husband will place upon him the burden of government. Then in the autumn of life you and your husband will again seek this autumnal peace.

Gau.—Child, the time for leave-taking is far exceeded. Allow your father to return.—Will you not go back now, sir?—for she will go on saying the same things over and over.

Kan.—Child, I must go back to my penance.

Sak. (*again embracing her father*).—Dear father, you are worn out with penance: so please do not be anxious on my account.

Kan.—My child, how shall I forget my grief? The grains of rice which fell from your hand in offerings will take root and grow up to remind me of you.

(*Sakuntala goes out with those attending her.*)

Ana. and Priy.—Alas, she is hidden from us by the trees!

Kan. (*sighing*).—Anasuya, restrain your grief and follow me. I am going back.

Ana. and Priy.—How shall we enter the grove of penance without Sakuntala?

Kan. (*pausing and turning back as he is about to depart*).—

sees

Our generations come, and go,
The daughter in her child renewed:
So does Life's river onward flow
From motherhood to motherhood.

(Anasuya has sunk to the ground weeping. Kanva and Priyamvada go out. Anasuya remains.)

CURTAIN

You now know 2273 words

LESSON 10

"PRAYER": TWO POEMS

By Dr. Rabindranath Tagore

I

Ally, Crave, Coward, (Failure)


RABINDRANATH TAGORE

Let me not pray to be sheltered from dangers, but to be fearless in facing them.
Let me not beg for the stilling of my pain, but for the heart to conquer it.
Let me not look for allies in life's battle-field, but to my own strength.
Let me not crave in anxious fear to be saved, but hope for the patience to win my freedom.

Grant me that I may not be a coward, feeling Your mercy in my success alone; but let me find the grasp of Your hand in my failure.

II

Penury, (Disown), *Insolent*, *Trifle*, Surrender

This is my prayer to Thee, my Lord.—Strike, strike at the root of penury in my heart.
Give me strength lightly to bear my joys and sorrows.
Give me strength to make my love fruitful in service.
Give me the strength never to disown the poor, or bend my knees before insolent might.
Give me the strength to raise my mind high above daily trifles.
And give me the strength to surrender my strength to Thy will with love.

(By kind permission of the author and Messrs. Macmillan & Co.)

You now know 2280 words

DISCUSSION OF NEW WORDS

(All the words used in the explanations below are within the vocabulary already known to the class.)

Note these signs :—

E.g. = for example.

Cf. = Compare (set side by side and observe the likeness).

I.e. = *id est* = that is.

Etc. = *et cetera* = and the rest.

The numbers (II/3, *etc.*) show the book and lesson in which a word has been used. (II/3 = New Method Reader II, Lesson 3.)

For the pronunciation signs used see page 220.

LESSON 1

A

Dictionary. (*The meaning of this word is to be guessed.*)

Explanation. An explaining.

Fold. To bend a thing over on itself. ("Fold the paper down the middle.")

Latin. The language of the people of ancient Rome.

Prefix. To fix in front of (a word); the first part of a word.

Preface. "Said in front"; something written at the beginning of a book to explain the purpose of the book.

Predict. To tell future events; to say that an event will happen.

Suffix. To suffix = to fix below, that is at the end of (a word). A suffix = the end part of a word.

B

Verb. A part of speech—*e.g.* "is," "does."
Adjective. A part of speech,—*e.g.* "good," "bad," "big."
Noun. The name of a thing,—*e.g.* "man," "Tom," "goodness."

C

Sentence. A set of words complete in itself expressing a meaning.

LESSON 2

A

Tribe. A group of people under one leader, and (usually) all descended from the same person.

Avoid. Void = empty. To avoid = to keep away from, to keep oneself free from.

Conceive. *Latin, Con-* = *with, within*; *-ceive* = *take, get.* (Compare Re-ceive, II/8, = to take again.) So Con-ceive means "to take within." "The women conceived" = got a child within her. Also, of an idea, "He conceived the idea" = got the idea within his mind.

Razor. A sharp knife used for removing hair from the face. To raze = to cut down to the ground, to destroy (*e.g.* a town). To erase = to cut out (*e.g.* to cut out a mistake in writing).


A RAZOR

Awe. A feeling of fear and respect. Awe is felt for great and good objects, such as God, a noble building, a very great man. Awful = worthy of awe, causing awe. In common speech Awfully = "very," *e.g.* "Awfully good." "Awful" is also used in common

speech to mean "very bad,"—"The food at this hotel is awful."

Whence. From where. So also Thence = from there.

Request. To ask for something. *Re-* = again; *-quest* = ask.

1 (Compare Question, III/9.)

B

Accompany. To go in company with.

9 Come to pass. Happen.

Educate. Latin *E-* = out. *duc-* = to lead. To educate = to

2 bring out the powers of a child; to train a child.

Vine. From the same root as "Wine"; the vine is the tree which bears fruit* of which wine is made.



Detain. -tain (from the Latin *tenere*) = hold. (Compare "Contain," III/7, to hold within.) *De-* means "down"; so To detain means "to hold down," "to prevent a person from getting up and going away."

Flesh. The soft material between the skin and the bones; the meat.

Altar. A high place; a table or block, on which offerings are

15 9





made to God. From the Latin *Alt-* = high. Note also, Altitude = height.

* I.e. Grapes.

Marvel, (Marvellous). Latin *Mir-ari* = to wonder (*cf.* Admire, V/10). So A marvel = a wonderful thing; Marvellous = wonderful. A *miracle* = a wonderful event, an act of divine power.

Ascend. To climb up. Compare De-scend, IV/6 = to go down. ("Ascend" was taught in New Method Composition, IV/6.)

Obvious. Easily seen or understood. Latin *Ob-* = near (*cf.* Ob-serve, IV/9, to look at near). *Via* = the path. Obvious means "lying on the path," and so something which must be noticed.

Gracious. Kind, merciful.

C

Ap*prove*. Latin *Probare* = to examine (*cf.* V/11, "*Prove* me and examine my thoughts"). To approve means to examine a thing and find it good, to say (or think) that a thing is good.

*Vine*yard. A place where vines are grown.

Rend, (Rent). To tear, (torn).

Aside. To one side.

Swarm. (1) A large number of bees flying with their queen to a new hive. (2) A large number of living things moving about (*e.g.* children, horsemen, birds). (The word comes from the sound of the bees; Sanskrit *Srr*, *Srar* = voice.)



Honey. The sweet liquid collected from flowers by bees.



Bride (**Bridal**). A woman on the day of her marriage, and during the first month of her married life; **Bridal** = of a bride.

Riddle. A difficult question intended to try the hearer's quickness in finding its answer. (Old English *Redels* = a thing to be *read* and understood.)

D

Spoil. (1) Things taken from the enemy. (2) To take things from an enemy, or by force. Hence (3) To make useless, to destroy.

Rage. Great anger. Latin, *Rabies*. Hence also **To rave** = to talk wildly and madly. **Rabid** = mad,—" A rabid dog."

Brand. (1) A piece of burning wood. (2) A hot iron used for marking cattle. **To brand** = to mark with a hot iron.





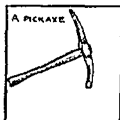
(3) A trade-mark (*e.g.* A brand of tea, of matches, *etc.*). From the Old English *Bran*, from which comes also Burn, I-B/15.

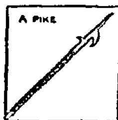
Son-in-law. Daughter's husband. (What is a Daughter-in-law? Mother-in-law? Father-in-law? Brother-in-law? Sister-in-law?)

Avenge. To give punishment for a wrong done, so as to satisfy the anger of the wronged person. Vengeance = Punishment for a wrong. Revenge (same meaning).

E

To pitch (a camp, a tent). To set up a tent. The old English root *Pic* means a sharp-pointed thing. (*Cf.* *To pick or peck*,





III/12, = to strike with a sharp-pointed thing.) A pick-axe is a pointed axe. A p**i**ke is a sharp-pointed spear. So To pitch used to mean[41] "to drive pointed things into the ground," and thus it now comes to mean to put up a *tent*.



To pitch also means "To throw." It *first* meant to throw a spear, but now it means to throw anything.

Swear. (*a*) To say or promise solemnly in the name of God. (*b*) To use foul language. (*Cf.* An-*swer* = to swear back at,—but to-day merely "to speak back," "to reply.")

Cord. A thin rope.

Thread. A *very fine cord, of silk or other* material.



Jaw. Lower jaw, upper jaw. The bones *containing the teeth.*

Slew. Slay, IV/10. He slew = he killed.

Heap. A number of things lying one on another; a large amount.

F

Hither. Towards this place. (*Cf.* Whither, V/11.) **Hitherto** = until now.

Post. A piece of wood set up in the ground,—from the Latin *Positus* = put, placed. Hence the word **Position** = a place, the way a thing is placed,—"The house is in a good position," "I am in a difficult position."



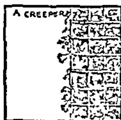
A post marks the end of a day's journey for a letter-carrier, hence **Postman**, the **Post** (II/13); **Post-horses**, **Post-haste**.

Post = the station or office in which an officer is put,—"He holds the post of Headmaster,"—"He has been posted to Calcutta."

Tempt. To fill with desire, to draw a person on to do something. (Latin, *Temptare*, to stretch, to try the strength of. From the same root, Attempt, IV/6; Tent, I-A/4; Intend, IV/5.)

Prevail. Latin *Prae-* = in front of; *valere* = to have value, or strength. Hence **Prevail** (*prae-valere*) = to have more strength than. Note also, **Avail** = to be of use or value.

A creeper. A creeping plant which grows along the ground, or up a wall.



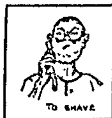
Chamber. A room.

Mock. To laugh at a person and make him feel foolish.

Pluck. To pull off (feathers, flowers). Note, **Plucked** = failed in an examination.

G

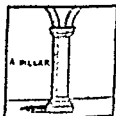
Where*in*. In which. Also Herein (in this), Therein (in that).
Vex. To make *angry by slight causes.*
Sacred. Given to God; holy. (*Cf.* Sacrifice, V/4.)
Shave. (1) To take off hair with a razor; (2) To miss narrowly, —"The car shaved my arm." "A narrow shave" = a near escape from danger.


TO SHAVE

Slumber. Sleep.
Grind. (1) To break into small pieces in a mill. (2) To sharpen on a grindstone. "To keep one's nose to the grindstone" = to work hard.
*Ce*lebrate. (1) To honour an event with rejoicings (*e.g.* "He celebrated his marriage," "The soldiers celebrated their victory." (2) Celebrated (man, place, *etc.*) = famous.
Boast. To speak proudly about oneself.
Sport. (1) Play; (2) Out-of-door games. Sports = a meeting for running, jumping, *etc.*

H

Pillar. A round post built of stone or brick, which supports an arch.


A PILLAR

As*sem*ble (Assembly). Latin, *Simul* = together, at the same time. Hence "Simultaneous events" = events happening at the same time. To assemble means to come together at the same time. An assembly = a number of people sitting together.

Perish. To be destroyed; to lose one's life. Latin, *Per* = through; *ire* = to go. Compare "I'm through" = I am done for, tired out.

Therein. In that.

Bury. To hide a thing in the ground; to put a dead body in the ground. Note also A burrow = a rabbit's hole in the ground. To burrow = to make a hole like a rabbit.

LESSON 3

A

Lend. To give the use of a thing (*e.g.* money) for a time, on the understanding that it will be re-paid (paid back).

Servile. As of a slave (*cf.* Serve, servant).

Relief (Relieve). Relief = The end of pain or trouble. To relieve = to put an end to pain, *etc.* Latin, *Re-* (again); *levare* (lift) = to lift up again.

Enjoined. Joined on to; laid upon.

Imprisoned. Prisoned in.

Damp. Not in its usual dry state, and so useless or dangerous (*e.g.* clothes, house, air).

Wholesome. Whole, II/12, = "unbroken"; also "in good health"; Wholesome = producing good health.

Draught. (1) A drawing, *e.g.* "A draught of fishes" (one drawing in of the net). "A draught of water" (or air) = an in-drawing, a drinking-in of water (or air).

Draught-horse = a horse which draws carts.

A draught (in a room) = a stream of cold air drawn into the room through some crack.

(2) So also, in the other sense of Draw (to make a picture), —A Draught (or Draft) = a rough drawing, a rough plan or picture. A draughtsman = a person who draws.

Amends. To mend means "to put right," *e.g.* "He mended
9 the broken chair," "He mended the hole in the shoe."

To amend (or emend) = to put a written thing right, to take out the mistakes from a book.

To make amends = to put right some wrong which has been done to a person, *e.g.* by paying for any loss he has suffered. So "I feel amends" here in the poem means "I feel that I am repaid."

Respire. The root *Spir-* means to breathe.

Respire = breathe again = breathe in and out.

Inspire = (1) Breathe inwards; (2) in aheTbetor to, *e.g.* to breathe feeling into,—"This book inspires me," "An inspiring speaker."

Expire = (1) Breathe out; (2) Breathe out the last breath = die.

B

Irrecoverable. Ir- = Im- = "not" (as in Impossible, Im-
6 perfect). Recover, V/6, V/10 = get back; get well. So "irrecoverable" = not able to be got back or made well. Here the "darkness" is caused by Samson's blindness, which is "irrecoverable," because his eyes have been put out; he can never get back his sight.

Total. The whole, complete, all,—"Add up these figures and find the total," "Totally blind" = completely blind.



Eclipse. An eclipse of the moon is a
1 darkening of the moon by the shadow of the earth falling upon it.

Confine. Latin, *Finis* = the end, or border.
9 (*Cf.* Finish, II/14.) To con-fine = to keep within borders. Confined = kept within narrow borders. Confinement = imprisonment.

The word is used also of a woman being confined to bed for child-birth. "My wife is confined" = she is about to produce a child.

Quench. To put out a fire with water; to relieve thirst.

Dif*fused*. Spread out in all directions (used of light, also of education). Latin, *Di-* = in all directions; *-fusus* = poured.

Pores. Small holes in the skin through which liquid comes out.

Exile. To exile = to drive away a person from his own country. An exile = a person exiled.



***Mis*erable.** Worthy of pity; very unhappy. So also Misery = great unhappiness.

***Sep*ulchre.** A grave. Se*pul*chral (voice,
1 9 X··9 2 8 9
face) = very sad and solemn, as of the grave.

LESSON 4

POWER

A

Man*kind*. A kind (III/11) = a sort, a race of; so Man-kind = "the race of man."

De*pend*ent. -ent = -ing; Dependent = "Depending." A dependant = a person who depends, *e.g.* a poor friend living in the house of a rich man.

Skill. That power of doing a thing well which comes from practice. Skilful.



Sew. To join by means of a needle and thread.

***In*dependent.** In- = im- = not,—not depending on anything or any one.

Limit. The edge, border, last point. Limited = kept within limits.

Modern. Of the present day.

Adv*a*ntage. From the same root as Advance (IV/11)=to go in front. So An advantage=a better, more forward position. "Modern man has many advantages" = ". . . has a better position in many ways."

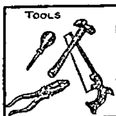
Mach*i*nery. A collection of machines.

B

Inv*ent*. Latin, *In* = in, on, upon. *Ven-ire* = come. **To invent** = to come upon a new idea. **An invention** = a newly-invented thing.

Appl*y* (Applic*a*tion). (1) To put close to: "Apply a cup to the lips." (2) To give to a certain purpose: "He applied his money to education." (3) To concern: "This rule applies to boys, but not to girls." (4) "To apply to (the headmaster) for . . ." = to go near and ask for . . .

Tool. A thing which assists the hand to apply force (in shaping material, or in other tasks).





Spin (Spun). (1) To make thread out of loose unspun wool (silk, *etc.*). (2) To cause to turn round quickly; to turn round quickly,—"To spin a penny." "The penny spun round and round."



Weave. To make cloth out of threads. Wove, Woven.

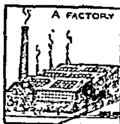
Source. (1) The place from which a stream arises. (2) The place from which anything first arises; the first cause. Latin, *Surg-ere* = to rise. Note also: Surge = the rise (and fall) of the sea waves. Resurrection = rising again from the dead. An *insurgent* = one who rises against the King. Insur*rection* = a rising of the people against a King or Government.


A WINDMILL

A wind-mill. A mill driven by the force of the wind.

Motion. Movement. Emotion = a movement out of one's usual self; strong feeling such as fear, love, grief.

C



Manu*facture*. To make articles in large quantities for sale. Latin, *Manu* = by hand; *fac-ere, fact-um* = make.

A manufactory (or Factory) = a place in which things are manufactured.

***In*dustry** (-rial). An industry means a certain branch of manufacture, *e.g.* "The cloth industry." "The whole of the industry of England" = all the industries of England, all the factories in England. Indus*trial* = concerned with manufacture. (Note.—Industry also means steady application to work. Industrious, *e.g.* "An industrious boy" = one who applies himself steadily to work.)

Region. Any large piece of country with clearly-marked borders. Latin, *Reg-ere* = to rule; *Regio* is a piece of

country ruled by one man. (Compare Regular, V/, "according to rule.")

District. (1) A piece of country marked off for purposes of government, *e.g.* "Dacca District." (2) A piece of country having some peculiar character, *e.g.* "The coal district."

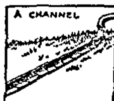
Suitable. Able to suit. Suited for (Suited to).

Raw. Uncooked, unmanufactured.

Numerous. Num(b)erous = many in number.

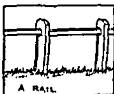
Canal. A water-course made by man in order that ships may pass in-land. Latin, *Canalis;* from which also comes

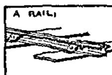




Channel = a bed in which water runs—natural or made by man—*e.g.* "The English Channel."

Rail (Railway). A rail = (1) a bar placed long-ways, as part of a fence or gate. (2) An iron rail laid on the ground





making part of the track of the railway. (Note.—In America "railroad" is the usual word.)

D

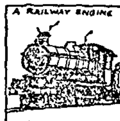
Import (Export). Latin, *Port-are* = to carry. To Import means to carry goods into a country. To export means to carry goods out of a country.

Steam. Matter may be found in three forms, as a Solid, a Liquid, or a Gas.

Solid form	Liquid form	Gaseous form
Ice	Water	Steam

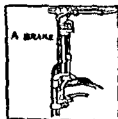
Hence steam is the gaseous form of water.

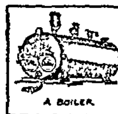
Engine. (1) A machine. (2) A *machine* which produces power. *Gen-* is a Greek root meaning "Born." Genius = in-born wisdom, or a person who has in-born wisdom. An Ing*en*ious thing is the invention of a genius. An engine is an ingen-ious thing,—a large machine with many parts.



From the same root, *gen-*, we also get Genuine, truly born, real,—"The genuine article," "None genuine without our trade-mark."

Brake. A thing which *stops* the *motion of* a wheel.





Boiler. A vessel in which water is boiled.

Method. Way of doing *something*.

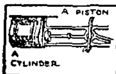
Wasteful. Causing waste.

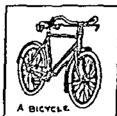
Rod. A thin straight bar, or stick,—"Spare the rod, and spoil the child."

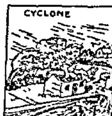
Central. Adjective of "Centre."

E

Cylinder. A solid or hollow thing shaped like a roller: from the Greek word *Kulindros* = a roller. From the same root is *Kuklos* = a circle, anything round, such as a "wheel." From *Kuklos* we have Cycle = a wheel.







Bi = two; so *B i* cycle = a two-wheeled thing. Cyclone = a wind which blows round and round.

Piston. A round object fitting inside a cylinder, and moved up and down in it.

Operate. (1) To operate = to work. An operation = a working, a method of working,—"The rule comes into operation to-morrow," "The army has been operating against the northern tribes." (2) "To operate" is used in the special meaning "to work upon the human body." "The doctor operated on Mr. Smith's arm" ("Mr. Smith has had *an operation on his arm*") = *the doctor has cut* open Mr. Smith's arm.

***In*-let.** Letting in, allowing to come in. So also *Outlet*.

Con*nect* (Connexion). To join together. Latin, *Nect-o* = I bind. To connect = to bind together. To annex = To bind to,—"Russia annexed Poland," "The paper annexed *to this letter*." An annexe, one house joined to another. Annex*ation* = a binding to,—"The annexation of Poland."

Origin = source, starting-point. ***Original*** = (1) As at the beginning, earliest. (2) Fresh, new;—used of books,

"This is a very original book" = this book is not taken from others but is a new thing. So also "An original idea," "He is an original thinker," "He has originality."

F

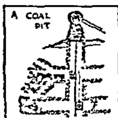
***Sys*tem.** (1) A set of things working together according to a plan,—"A system of railways." (2) A plan of working. Syste*matic* = working together according to plan. "He has a new system of teaching English."

Repre*sent*. Re- = again; to present = to make present. To represent = to make present again, to call to mind by means of a picture or description; to act as a sign of. "This mark on the map represents the city of London."

Steel. Iron mixed with other material which gives iron greater strength.

Pit. A deep hollow in the ground.





Im*mense*. -mense comes from the same root as "measure." So "Im-mense" means unmeasured, unmeasurable, very large.

***Ben*efit.** Advantage, help. To benefit = to do good to. From the Latin *Bene* = well, *facere* (*ficere*) = do. From the same root we have,—

Bene*f*action = a gift of money to some good purpose, *e.g.* to the poor, to a school.

*Bene*factor = one who has given help or money.

Bene*f*icent = eager to do good; kind.

Bene*f*icial = able to do good (*e.g.* a doctor's treatment).

To *transport*. Trans- = across; -port (*cf.* Import) = to carry. To transport = to carry across. "The transport of goods" = the carrying of goods. "A *transport*" = a ship used for carrying soldiers across the sea.

Notice these words beginning with Trans-:—

Trans*fer*. To carry across,—"I have transferred the money to him," "My son has been transferred to another school."

Trans*form*. To change the form of.

Trans*fuse*. (*Cf.* Diffuse, VI/3.) To pour across, *e.g.* "To transfuse blood from the body of a strong man into the body of a sick man."

Trans*late*. To change from one language into another.

Transp*a*rent. (-parent comes from the same root as Appear = be seen.) Transparent = which can be seen through, *e.g.* "Glass is transparent."
29

Trans*plant*. *E.g.* To transplant young plants from pots into the garden.

Tran*ship*. To move goods from one ship to another.

Route. The track followed in going from one place to another.
77

G

Fare. (1) = the cost of carrying a person (by train).
(2) = food. "Good fare" = good food. "The Bill of Fare" = the list of food which may be had in a hotel.
(3) To fare = to go on: *e.g.* "He fared ill" = he got on badly; he was unfortunate. (*Cf.* Farewell, V/1.)

Reckon. (1) To discover a number or amount by counting, adding, dividing, *etc.* (2) To consider.

Per = for each. "A penny per mile" = one penny for each mile.

Rate. A way of reckoning,—"At the rate of one penny per mile," "Rate of increase." Rate also means speed,—"The train went at a great rate" (= rate of miles per hour, hence "at a great speed"). "At any rate" = in any case, *e.g.* "I may fail, but at any rate I'll do my best."

Century. One hundred years.

Likely. Probable. Likelihood = probability.

Efficient. Producing an effect. Efficiency = power to produce an effect.

A test = a trial. To test = to make a trial of. (From the Latin *Testa*, a pot in which gold or silver is heated to see if it is pure.)

Per cent. In each hundred. Percentage = the number of . . . in each hundred.

H



Degree. From the Latin *gradus* (= a step). Hence (1) a step or point on anything used for measuring; *e.g.* "A degree of heat." (2) Also rank,—"Men of high degree." (3) Degrees as a sign of education,—"The degree of M.A."

From the same root, *grad*, we also get:—

A grade = a class (*e.g.* in a school).

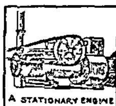
To grade = to arrange in grades.

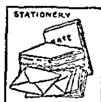
To degrade = to lower in degree,—"He has been degraded to Class 3."

Gradual = by degrees = slowly.

A graduate = one who possesses a degree (B.A. or M.A.).

*Sta*tionary. Standing still; fixed. (Notice Stationery = paper, pens, and writing materials, *i.e.* things sold by a person who has a station in the market-place.)





Ad*di*tion. Adding. **Additional** = added.

Extra. Outside,—that is, additional, more than usual, more than necessary.

Cheap. Costing little.

A mine A deep pit from which coal (iron, *etc.*) is obtained.





A miner = one who works in a mine.

A mineral = material obtained from a mine (*e.g.* coal, gold, iron, silver, *etc.*); any material which is not part of an animal or plant.

Surface. The upper face, *i.e.* the outside of a thing (*e.g.* "The surface of the earth").

I

Wage. The pay of a servant or workman.

Gas. (See "Steam," § D.)

Elec*tricity* *.—E*lectr*ic, Electrical (concerned with electricity). An elec*tri*cian (one who deals with electrical matters). Note the prefix, Electro-: To *electroplate* = to cover with a plate of silver by means of electricity. To *electro*-cute, to kill by means of an electric shock.

Whereas. But, on the other hand.

Occasional. Happening only on *some* (not all) occasions; not regular.

J

Clever. Quick and skilful. Quick in learning. Ingenious.

However. Be that as it may; in any case.

Mixture. A mixed thing, *e.g.* "A mixture of milk and water."

Consist (of). To be made of. From the Latin root *Sist-* = to stand; so Consist = to stand together of = to be made of. Consistent = standing well together = agreeing with each other. ("Your opinions are not consistent; you say now one thing, now another.")

Exist (Ex-(s)ist) = to stand out; to continue to live.

Insist = to stand on; to be firm about,—"He insisted on coming," "He insisted on having his rights."

Resist = to stand against; to fight against.

Compress. To press together.

Spark. (1) A small piece of burning matter thrown off from a larger piece of burning material. (2) A small flash of light or fire.



To sparkle = To throw off sparks.

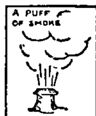
Proportion. A portion = a part. Pro-portion = one part compared with the whole. "A large proportion of the whole" = a large part of the whole.

* *No definition is possible without introducing ideas and words more difficult than that defined.*

Extreme(-ly). (1) Furthest from the centre. (2) In the greatest degree. Latin, *Extra* = outside, *Exterior* = more outside, *Extremus* = most outside.

From these we also get **External** = outside, *e.g.* "This liquid is to be applied externally." Note also **Exterior, Interior,**—"The exterior of the house is pretty, but the interior is dark and uncomfortable."

Hum. A noise like that of a bee. (**To hum** = to make a humming; to sing with closed lips.)







Puff. (1) **To puff** = to blow with short quick breaths,—"To puff out a candle." (2) **A puff** = a short breath,—"A puff of smoke." (3) *Hence, anything which looks like a puff of smoke,*—"A powder puff."

Puffy = fat, short in the breath.

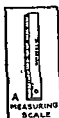
Puffed up = blown out; hence "proud."

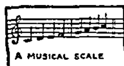
LESSON 5

A

Scale. Latin, *Scala* = a set of steps. A measuring scale = a set of marks, like steps, used for measuring. The scale of a map, *e.g.* "Ten miles to the inch"; one inch of map represents ten miles of country. A musical scale (see picture). To scale = to climb up steps.







Thither. To that place.

Breed (Bred). (1) To produce young,—"Rabbits breed quickly." A half-breed = a man bred half from one race and half from another "A good breed of horse" = one bred from good animals. A thorough-bred = a horse bred entirely from good animals. "A man of good breeding," "A well-bred man" = well trained and of good birth. A brood = a set of young creatures, *e.g.* the young of a bird: "A brood of ducklings."

Spanish. Of Spain.

Affair. Business; event,—"That's no affair of mine," "A painful affair," "Public affairs."



Flood. From same root as "Flow"; a flowing; the over-flowing of a river. "The land is flooded" = the land is covered with water.

B

A settler. One who settles in a country.

Perforce. Of necessity; being forced.

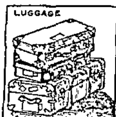
Liberty. Freedom.

Linger. From the same root as Long. To linger = to wait long; to remain.

Venture.—A venture = a daring and dangerous task. To venture = to dare to go.

Ad*venture*. An exciting experience; a daring and risky
9
action. An adventurer, one who seeks adventures. Adventurous, *Ven* t uresome, eager for adventures.
ch9 9
Fastness. Fast, V/6, = secure,—"The door is shut fast." A fastness = a secure place, *e.g.* a fort.

-age (Luggage). To lug = to pull hard,
1
to drag with difficulty. -age means "A collection of"; so Luggage means "a collection of things dragged"—that is, a traveller's bags and boxes. So also Baggage, a collection of Bags.



[The suffix *-age* has a different meaning in Post-age; it means the *cost* of posting a letter.]

Multiply. To make many; to become many. Latin, *Mult-* = many; *plic* = fold;—so "To fold many times."

From the root *Mult-* we get Multitude (*cf.* Alti-tude, VI/2/B) = numerousness, a great number, a crowd.

From the root *Plic-* we get Complicated = folded together = made up of many parts, difficult to understand,—"A complicated machine." We also get Implicated = folded into, mixed up with,—"He is implicated in the murder."

*P*urchase. To buy.
99 9

C

-eer (Mounta i *neer*). -eer means "A man who does . . . ";
so Mountaineer = a man who climbs mountains.


A MOUNTAINEER

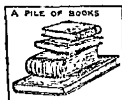

A PRIEST

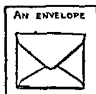
Priest. An officer of the Church.

Pres e ntly. Soon ("Almost at present").

Remedy. A thing which removes illness. **To remedy** = to set right, to make whole.

Pile. **To pile** = to heap up (especially flat things, *e.g.* stones, plates, books). **A Pile** = a heap. From the same root as Pillar, VI/2/H.


A PILE OF BOOKS


AN ENVELOPE

D*evel*op. To unfold; to grow up into,—"The seed develops into the plant." *Velop-* is connected with an old English word which meant to fold up, *e.g.* an *En*vel o pe. To en*vel*op,—"Enveloped in thick clothes," "Enveloped in clouds of smoke."

-clude. The Latin root *-clude* means "to shut." Include = to shut in, to contain,—"This book includes the story of King Alfred," "The writing-case includes a pen and a pencil,"

"Price 10 shillings, postage included." **Inclusive** = including,—"Price 10 shillings inclusive of postage."

Seclude = to shut up apart, to shut away from,—"A secluded valley, shut off from the world."

Conclude = to shut up, to finish,—("The story is now concluded"); hence To decide,—("After examining the sick man, he concluded that there was no hope of recovery.") **A conclusion** = a decision, a judgment. Adjective, **Conclusive** = leading to a conclusion, final,—"Conclusive proof."

To exclude = to shut out. **Exclusive**: "Price £1 exclusive of postage." "A very exclusive school" = one which takes in only the best boys and excludes many who are not good enough.

Insect. A small creature having six legs, *e.g.* an ant, a fly.



To note. To notice.

Youngster. A young person, a child. Note also **Songster**, one skilled in singing, a singing bird.

D

Generation. (For the root *Gen-* see Engine, VI/4/D.) **To generate** means "to produce"—to produce young, to produce heat, to produce power,—"An electric-generating station" = a place at which electricity is produced.

A generation = a production = all persons born at about the same time,—"The generation who fought in the Great War"; also the time in which children grow up and take the place of their parents, *i.e.* about 30 years,—"Two generations ago" = 60 years ago.

Save. Except.

Persuade. To bring a person round to one's own opinion. (Latin, *Suadere* = to make sweet.) Per-suade = to make thoroughly sweet. From the same root, Suave = very polite, too polite,—" A suave manner."

Society. The Latin word *Socius* means "a companion." Society = a social group.

Social = " living in company, living in a group, or tribe, or nation." A sociable person is one who likes society, likes meeting other people, likes to associate with other people.

Problem. Question; difficulty.

Thereabouts. About there; near that place or time.

Energy. From the root *Werg* we get the English "work," and the Greek "Ergon." Energy = power of work. Energetic = full of energy.

Intelligent. Latin, *Inter* = between; *legere* = to read. So an intelligent man is one who can "read between the lines," can read and understand the full meaning. Hence the word comes to mean "able to understand, quick at understanding." Intelligence = quickness of understanding. The intellect = the power of understanding. Intellectual = intelligent and highly educated.

Replace. (1) To put back in place,—"I replaced it on the table." (2) To take the place of,—"Mr. Smith has replaced Mr. Brown as headmaster."

E

Ascent. (1) The act of ascending; (2) an upward slope.

Slide (Slid). To slip over a smooth surface.

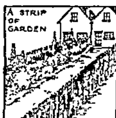
Frightful. Frightening; fearful.

Distinguish. To see separately,—"I cannot distinguish between those brothers; they look just the same," "I can

see the printing, but I cannot distinguish the letters."
Distinct = seen separately apart from the surroundings; clearly seen.
A distinguished man = a famous man, a man of outstanding intelligence. Distinction = a difference,—"God makes no distinction between rich and poor."

A strip. *A long narrow piece, e.g.* a piece of wood stripped off a log. "A strip of garden," "A strip of land."







From the same root we get Stripe, a long narrow band of a different colour, *e.g.* "A blue dress with red stripes."

Sweep (Swept). (1) To move smoothly over a surface,—"The ship swept by with all sails spread." (2) To sweep with a brush,—"He swept away the dirt from the floor," "He swept the floor."



Senseless. (1) Without sense, without power of seeing, hearing, *etc.*, — "Knocked senseless by a blow on the head." (2) Without meaning, foolish,—"Senseless talk."

Came to himself. Recovered his senses.

-ize (Realize). **-ize** = to make. **Real-ize** = "to make real." "My hopes were realized" = what I hoped really happened. Hence To realize also means "to see that a thing is really so." "I realized that his arm was broken" = I saw that his arm was really broken.

Note also :—

Energize = to make energetic, to fill with energy.

Specialize = to make special,—" At first the doctor dealt with all illnesses ; but now he has specialized in Eyes."

Nationalize = to make national. " The railways are nationalized " = made national = owned by the nation.

Centralize. " A centralized system of government " = one in which everything is done at the centre.

Equalize = to make equal.

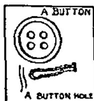
Westernize = to make western. " A westernized Indian " = one who has taken to western ways of living.

Terrorize = to fill with terror.

F

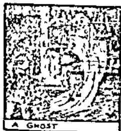
Chest. A large box, IV/11 ; hence My chest = the box-like part of my body (behind and including the breast).


THE CHEST


A BUTTON
A BUTTON HOLE

Button. A round object sewn to a garment to fasten it, by passing it through a button-hole.

Ghost. A dead person appearing to the living. Ghostly = like a ghost.


A GHOST

Vast. Huge ; immense.

Flight. The act of flying.

Laughter. The act of laughing ; the sound of laughing.

Sore. Tender and painful. A sore = a sore place on the body.

Rouse, Arouse. To cause to rise; to wake up; to excite.

Fashion. To fashion = to shape. A fashion = (1) a manner,—"Fashion of speaking." (2) The custom of the upper classes,—"It is the fashion now for ladies to wear long dresses." Fashionable = according to the custom of the upper classes.

A while. A time.

G

Queer. Curious, odd, peculiar.

Ordinary. Usual, common, regular. From the same root as "Order," II/13.

Extraordinary. Out of the ordinary; unusual.

Circular. Having the shape of a circle; round.

Apparent. App(e)arant. (1) Clearly appearing,—"It is apparent that $2 + 2 = 4$" = it is clear that . . . (2) Seeming, pretended,—"His unwillingness was only apparent; he was really eager."

Boundary. A dividing line, a limit,—"The boundary of my garden," "The boundary of the district." To Bound, to be the boundary of,—"My garden is bounded by this wall." Bounds = the allowed limits,—"The ball went out of bounds." Boundless = unlimited.

Enclosed. Closed in. (*Cf.* Encircle, V/10.)

Quality. Degree of goodness,—"This tea is made in three qualities," "We aim at quality rather than quantity."

Continuous. Continuing without a break or pause,—"The rain fell continuously."

To astonish, To astound = to surprise greatly. From the Latin *Ton-are* we get "Thunder." *Ad-tonare* = to thunder at, to surprise a person as with thunder. Note also,

Thunder-struck = greatly surprised. From the same root **To stun** = to knock senseless,—"He was stunned by a ball and remained senseless for six hours," "Stunned by the terrible news."

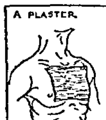


Frontage. The front.

Clay.[1] Stiff sticky earth, of which bricks are made.

Plaster. To plaster = to stick clay (or other such material) on to. Plaster = material used for plastering. Note.—A

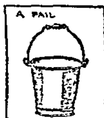




plaster also means a piece of cloth covered with a remedy which is stuck on to the body,—"I stuck a hot plaster on his chest."

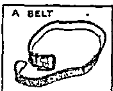
H

Pail. A vessel of the shape shown in the picture used for carrying water.





Boot. A foot-covering. (The difference between a boot and a shoe is that a boot has the high upper piece covering the upper part of the foot; a shoe has not.)



Belt. A strip of leather (or other material) worn round the waist.

Reassure. To assure, V/7, = to make a person feel sure. To re-assure = to assure again; to remove a person's fears and bring back to him a feeling of safety.

Respectable. Honest and worthy of respect.

Echo. The repeating of a sound when the sound is thrown back from a wall (forest, *etc.*).

Effectual. Producing an effect. **Ineffectual** = not producing the required effect.

Vain. (1) *Empty*, valueless, unsuccessful,—"*Vain boasts*," "A vain attempt." **In vain** = without success. (2) Proud,—"A vain woman" (proud of her beauty).

Convince. Latin, *vincere*, to conquer. (*Cf.* Victory, IV/10.) Latin, *Con-vincere* = to conquer completely; hence **To convince** = to bring entirely round to one's opinion. **A conviction** = a firm belief.

Envy. *Angry consideration of more fortunate persons.* From the Latin *In-videre*: *videre* = to look, *In-videre*, to look at in a bad sense, to eye. **Enviable** = able to be envied, likely to excite envy. **Envious** = full of envy.

I



A lid = a cover; the removable top of a box or pot. **Eye-lid** = the covering of the eye.

Expression. An expressing. (1) A group of words,—"*He uses some queer expressions in this letter.*" (2) The expression of the face, showing anger, fear, *etc.* (3) Expression of the voice,—"*She sings with no expression*," *i.e.* without any sign of feeling.

A spirit. A ghost or angel.

Confide (Confident). Faith, IV/6, comes from the Latin *Fides*. To confide = to have faith in. Confident = feeling faith, feeling sure of success.

Civil. Latin, *Civitas* = a city. In former days each large city (*e.g.* Rome, Athens) was a separate nation. So *civitas* also means "a nation." From this we get Citizen = a dweller in the city, a member of the nation.

Latin, *Civilis* = concerned with the city. From this we get Civil = (1) concerned with a city or citizens,—"Civil rights" = the rights of citizens; "Civil war" = a war between the citizens themselves, not with an outside enemy. (2) Behaving as a citizen; polite (so in the reading-book).

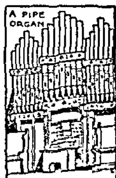
A civ*il*ian = an ordinary citizen, not a soldier. "An Indian civilian" = an officer of the civil government of India, not of the Indian army.

To c*i*vilize = to make civil, to bring into an ordered social condition.

Civiliz*a*tion = the state of being civilized.

Neat. Clean, in good order, well arranged.

Organ. (1) A part of an animal (or plant) which performs a certain special task, *e.g.* "The organs of hearing" (the ears); "The organs of sight" (the eyes).—From the root *Werg* = work, a thing that works.



(2) A musical organ,—an article which makes music by blowing air through pipes, or between thin strips of brass.

Tremble. To shake (with fear, or because of weakness or illness).

J

Coarse. From the same root as "Course" (*e.g.* "Of course" = in the ordinary way). So Coarse means (1) common, ordinary,—"Coarse food." (2) Coarse = rough, not fine (*e.g.* cloth); rude, ungentlemanlike, as of the common people (*e.g.* speech or manners).

Shaven. Shave, Shaved or Shaven.

Somewhat. In some degree.

Moist = slightly wet. **Moisture** = wetness. **To moisten** = to make moist.

Heed. Attend to; take notice of. **Heedless** = careless.

Stumble. *To catch the foot and nearly fall in walking.* "A stumbling-block" = something over which one stumbles.



From the same root we get Stammer = to speak in a stumbling manner, *e.g.* "I am gug-gug-going to the ter-ter-town."

In good time. Later, when the time is suitable.

K

Tax. From the same root as "Task," IV/11; a task is a piece of work which has to be done; a tax is an amount of money which has to be paid to the government. To tax = to demand taxes; and hence "to make demands upon" (*e.g.* "It taxes my strength" = it makes heavy demands on my strength).

Patient (Patience). "To be patient" = to suffer calmly. Patience = calm suffering.

Sensitive. Having keen senses; feeling pain (*etc.*) very easily.

For all that. Although; in spite of the fact that . . .



Note. (1) A written sign representing a certain musical sound. (2) A certain musical sound.

L

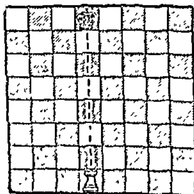
Ink. A liquid (usually black) used for writing. Inky = black as ink.

Check. To stop suddenly; to prevent from moving. The word "check" is the same as the word Chess.

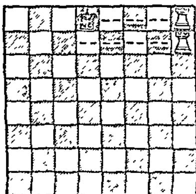


The word Chess = *Shahs* = kings (Persian); the "Game of Kings." The King is "in check" when he is being attacked.

Check-mate (complete checking of the



CHECK



CHECK MATE

King so that he cannot move) comes from the Persian, "*Shah mat*" = "The king is dead."

Feature. (1) The features = the parts of the face. (2) A feature = a special or distinctive part of *anything*,—"*The main feature of the town is its castle.*"

Mingle. To mix (from the same root as "*Among*").

Cons*ult*. To seek advice from.



Preach. To make a solemn speech,—as a priest in a church.

Expectation. An expecting. "According to my expectations" = as I expected.

M



Dismiss. Latin, *miss-us* = sent.

A **Mission** = a sending. A **Missionary** = a person sent to preach in foreign lands.

Latin, *Dis* = away, apart: so **Dismiss** = to send away.

Idle. *Worthless, vain ("Idle talk"); lazy ("An idle boy");* unemployed ("Sitting idle").

Reasonable. According to reason, not foolish.

Sensible. *According to common sense; reasonable.*

Imag*ination*. An image is *a picture or representation of a thing* in stone, or wood or other material. To *imagine* (IV/5) = to form images or pictures in the mind. *Imagination* = the power of forming images in the mind. *Imaginary* = existing only as an image in the mind; not *real.*

Confuse (-ion). Latin, *Con-fusus*, poured together. (*Cf.* Diffused, VI/2/B); hence **Confused** *means mixed, indistinct,* thrown into disorder. **Confusion** = *a state of disorder.*

Instruct (-ion). Latin, *struct-* = pile up, build. A structure = a building—a house or bridge. In-struct = to build into; to build knowledge into; hence "to teach." Instruction = teaching.

From the same root—Construct = to build together, to put up a builbing, or machine.

Philosophy. Greek *philo* = love, *sophe* = wisdom; a Philosopher is one who loves wisdom. Philosophy is that knowledge or wisdom which deals with the origins of things, *e.g.* how the world was made, how man was created, *etc.*

Rel*igi*on. A system of ideas as to the nature of God, and man's duty to God.

N

Inform. To give knowledge to. Information = knowledge.

Acquire. To seek and obtain; to gain. Latin, *ad* = to, *quær-* = seek (*cf.* Enquire, Question, Request).

Behaviour. Way of behaving.

Encourage. To give courage to; to urge on.

Lonely. Alone; feeling the lack of companions. In poetry —"Lone."

Solitary = alone; Solitude = loneliness.

Note also Sole = only,—"The sole support of his family." (Latin, *Solus* = alone.)

Chill. Unpleasantly cold. To chill = to make cold. Chilly = rather cold. A chill = an illness caused by cold,— "I've caught a chill."

Circumstances. Conditions. "Under these circumstances I cannot agree to your request" = conditions being such I cannot agree . . . . "He is in poor circumstances" = he has little money. Latin, *Circum* = round, *stans* = standing; the conditions standing round.

Individual. Latin, *in* = not; *divid-ere* = to divide. Hence Individual = "which cannot be divided," one single thing, —"Each individual hair." An **individual** = one person.

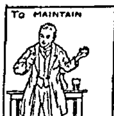
B

Belief. (1) A feeling of trust or confidence. (2) A thing believed.

Deny. To declare untrue; to refuse; to say "No."

False. (1) Wrong, untrue,—"A false name," "What you have said is false! I never did it!" (2) Unfaithful,—"False to his master." A falsehood = a lie.

Maintain. (1) To carry on; to support,— "To maintain a family." (2) To support a belief in speaking,—"He maintained that the earth is round." Latin, *manu* = in the hand, *tenere* = to hold; = to hold up in the hand.



Wicked. Bad; evil.

Practical. "To practise" was used in IV/1 in the sense "To do a thing often so as to become skilful." It also means merely "To do,"—"Practise what you preach" = do yourself what you tell others to do. Practical means "which can be done," or "able to do,"—"It is not a practical plan; it could not be carried out," "He is not very practical; he is always dreaming."

Foretell. To tell before; to predict.

Admit. Latin, *Ad* = to; *mit* (*miss*) = send. "To send in," To admit = (1) to allow into,—"He was admitted into the school." (2) To allow an idea into the mind,—"I admit that your story is true."

Willing. Ready, agreeing. "He is willing to go" = he agrees to go, is ready to go.

C

Mockery. Noun of To mock, VI/2/F.

Resort. To turn to; to go to,—"He resorted to his father for aid." To turn to the use of,—"He resorted to force" = he used force. A resort, *e.g.* "A sea-side resort" = a place to which people go,—"Brighton is a large sea-side resort."

Resolution. To resolve, IV/6, = to determine, to decide. A resolution = a determination or decision.

In cold blood. Not excited, not angry.

Attentive. (1) Attending. (2) Polite.

Horror. Terror. **Horrible, Horrid** = causing horror.

Obedient = obeying. **Obedience** = readiness to obey.

Trodden. I tread, I trod, I have trodden, It is trodden.



***Absolute*(-ly).** Complete(-ly); entire(-ly).

Club. (1) A heavy stick. (2) A club also means a society formed for a certain purpose, *e.g.* "A football club."

D

Trail. To trail = to draw along behind,—"To trail one's coat on the ground." A trail = the track left by something pulled along the ground.





Stoop. To bend the body forward, as in going under a low doorway.

Extension. An extending.

Tune. An arrangement of musical notes,—"The tune of 'God save the King'."—"To sing out of tune" = to sing a little above (or below) the correct note. "To sing in tune."

Pierce. To make a hole through.





Grasp. To hold firmly. Hence, to "understand,"—"Have you grasped the meaning of this?"

Directly. Without delay; at once.

Blindfold. Having a cloth bound over the eyes.



Curve. A line of which no part is straight. To curve = to bend.

Active—is the adjective formed from "Action," and means hard-working, energetic. Activity = work, energy.

Resolute. (Adjective formed from "Resolve".) Determined.

Threaten. To offer threats; to say that one will give certain punishment if one's wishes are not fulfilled.

E

To glance. To strike and slide off a thing,—"A glancing blow." A glance = a quick look.

Perceive (Perception). Latin, *per* = through, thoroughly; *-ceive* = to take. (*Cf.* Conceive, VI/2/A.) Hence To perceive = to understand thoroughly; to observe, to see.

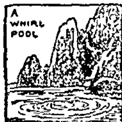
Make for. To go in the direction of.

Thud. This word represents the sound of a blow struck on some soft material,—of a soft thing falling,—"The apple fell with a thud."

Scream. To cry aloud on a high note,—"Piercing screams of terror," "I screamed with laughter."

Whirl. To swing round and round rapidly. A whirlwind.





A whirlpool. "My thoughts are in a whirl" = I feel quite confused.

Fury. Wild rage or anger. Furious = wildly angry.

To and fro. To and from; this way and that.

Anxiety. A state of being anxious.

Brief. Lasting for only a short time. **Brevity** = shortness (of speech, of life).

F

Scorn. To scorn = to hold a very low opinion of; to consider beneath one's notice,—"I scorn men who tell lies," "I regard him with scorn," "I scorn to tell a lie." Scornful = feeling scorn.

-fy (*Falsify*). -fy = to make; so Falsify = to make false.

Liquefy. To make liquid—"Iron is liquefied by heat."

Solidify. To make solid.

Pacify. To make peaceful.

Jollify. To make jolly.

Simplify. To make simple.

Personify. To make into a person,—"The sea is personified as Neptune," *i.e.* is spoken of as a person by the name of Neptune.

Unify. To make one.

Clarify. To make clear,—"Butter is clarified by heating it." To explain.

Glorify. To make glorious; to praise.

Terrify. To fill with terror.

Purify. To make pure,—"Purified water."

Classify. To make into classes; to arrange.

Justify. To make just; to prove that an act is just.

Beautify. To make beautiful.

Practicable. Which is able to be put into practice; which can be used,—"A practicable plan," "A practicable road."

Berry. Any small fruit with seeds in it.





Nut. A fruit having a hard wooden shell.

Bitter. Not sweet,—"*Quinine* is bitter"; used of feelings, *e.g.* "A bitter grief," "A bitter speech" = angry or scornful.

A hammer = an article used for striking or beating. To hammer = to beat with a hammer.



Fever. An illness in which the heat of the body is greater than usual. Feverish = suffering from fever.

Repent. To be sorry for something one has done. Repentant = being sorry for a past act. From

the same root, Penitent = being sorry for a past act; one who is sorry for a past act.

Favourable. In favour of, suitable,—"The weather was favourable." Agreeing with,—"He is favourable to my plan."

G

To dread. To be in terror of; to fear greatly. (*Cf.* Dread-ful, V/4.)

Inferior. Lower; less good. Superior = above, better.

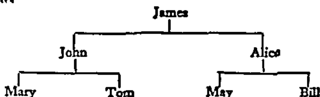
17

Whip. A piece of cord fixed to a stick, used for beating and driving animals. To whip = to strike with a whip.



Submit. To yield to; to obey. Submission = obedience. Submissive = obedient. (Latin, *Sub-mittere* = to send under.)

Nephew.



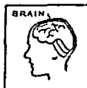
John is Bill's uncle. Bill is John's nephew. Alice is the aunt of Mary and Tom. Mary is Alice's niece. May is John's niece.

Esteem. To think highly of. *Estimable* = worthy of esteem. Latin, *æstim-are* = to value, to judge the price of: hence, to put a high price on. From the same root, To estimate = to judge the number or size of. An estimate.

Fond. Loving. To be fond of = to love.

Medicine. The art of remedying ill-health. Medical = having to do with medicine. A medical man = a doctor. A Medicine-man = the doctor of a wild tribe, a sort of





doctor-wizard. A medicine = a liquid or powder used to remedy illness.

Cure. A cure = a remedy. To cure = to remedy.

Brain. The organ of thought which is contained inside the head.

Affect. To produce an effect on,—"This liquid destroys iron, but does not affect gold."

Agreeable. Agreeing with one's taste; pleasant.

To depress. To press down. A depression = a place pressed down, a hollow or small valley. "A feeling of depression" = a feeling of sadness and despair.

Surgery—is the art of curing ill-health by cutting away the unhealthy part, or operating in other ways on the body (whereas the art of Medicine is the art of curing ill-health by medicines,—by liquids, powders, *etc.*, without using the knife). A surgeon = one who practises surgery. Surgical = having to do with Surgery.



Admirable. Worthy of being admired. Good.

J

Science. A system of knowledge; the systematic pursuit of knowledge. "Natural science" = the systematic study of Nature and its laws. Scientific = according to science, concerned with science. A scientist = one who studies science.

Tone. Quality of sound, or of voice,—"He spoke in a loud tone," "The bell has a sweet tone," "An angry tone of voice."

Disappoint. Not to fulfil the hope of . . .,—"My son has disappointed me by not passing his examination."

(Surgeon. See § I above.)

Droop. To hang down as in weariness. (From the same root as "Drop.")

Disagreeable. Unpleasant.

Sympathy. To sympathise with a person = to feel with him, to share his joy or sorrow. Sympathy = a state of fellow-feeling. Sympathetic = full of fellow-feeling. From the Greek, *Syn* = with; *path-* (*pass-*) = suffer. Pathetic = causing a feeling of pity or sadness.

Pale. White, or of faint colour,—"A pale face," "Pale blue." Pallid = pale.

K

Servitude. A state of being a slave. For -itude compare Altitude, VI/2/B; Solitude, VI/5/N; Multitude, VI/5/B. Note also Quietude = quietness; Gratitude = gratefulness; Exactitude = exactness.

To brood. (*Cf.* Breed, A brood, VI/5/A.) To brood = to sit as a hen sitting on eggs; hence "to sit thinking," usually "to sit thinking angrily of one's wrongs." ("If he broods over his troubles so much, he will go mad.")

Splendour. Adjective, "Splendid"—noun, Splendour = brightness and beauty.

Vision. (1) The power of seeing. (2) A thing seen; a dream. *Latin, videre,* to see; *visum* = seen.

Note also: **Visible** = which can be seen. **Invisible** = which cannot be seen. **Revise** = to see again; *e.g.* "to revise and correct a book."

Retreat. To go back from a position,—"The army retreated."

Passion. Strong feeling (*e.g.* love or anger). An outburst of feeling. **Passionate** = having strong feelings. **Passionless** = cold, without feeling. (From the same Greek root as in Sym*path*-y.)

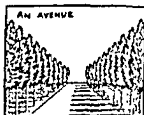
Sin. Wrong-doing (in the sight of God; whereas a "crime" is wrong-doing in the eyes of the Law).

L

Infinite. Latin *finis* = end. (*Cf.* Finish, II/14.) **Finite** = having an end, limited. **Infinite** = without end, unlimited.

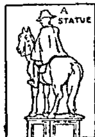
Resign. *To give up; to yield.* ***Resignation*** = (1) The giving up of an office,—"I have sent in my resignation." (2) Yielding to one's fate,—"He suffers his troubles with quiet resignation."

Stir. (1) To move,—"I touched him, but he did not stir." (2) To move a spoon round in,—"To stir up a cup of tea." "To stir up trouble,"—"Stirring times" = exciting, adventurous times. "It stirs one's blood" = it excites one.



Avenue. A road bordered by trees—usually leading to a house. In America "Avenue" means any wide road. (Latin, *Advenire,* to come to; hence road leading to a house.)

Statue. A large representation of a person or animal, usually cut from stone. (From the same Latin root, *sta-*, as in "stand.")



Manage. (1) To control; *e.g.* " to manage a [1]business." (2) To manage to . . . = to succeed in . . .,—" He managed to climb the mountain." Latin, *manus* = hand (*cf.* main-tain, VI/6/B), to control with the hands, used originally of a rider managing a horse.

M

Bruise. A blue swelling on the body caused by a blow. To [77v]bruise = to cause such a swelling.

Delicate. Fine, tender, beautifully made (used of cloth, glass, colour, taste, *etc.*).

Minute. Very small. (Latin, *Minutus* = small. Hence A [41] [17]minute, III/9, = a small period of time.)

From [1] the [1] same root, To diminish = to make smaller.

Minus = less,—" 4 minus [1] [1] 1 = 3."

[41] Moss. A very small plant found growing on stones, tree-trunks, *etc.*

Purple. A colour made by mixing red with blue.

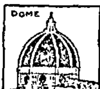
Illimitable. Which cannot be limited.

Inactive. Not active.

LESSON 7

Majesty. [3] Greatness, solemnity,—" The King's majesty," " His Majesty, the King." From the Latin, *major* = greater. Hence "The major [21] part" = the greater part.

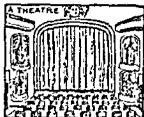
The opposite of "Major" is Minor. (*Cf.* Minus, VI/6/M.) Two brothers in a school are called "Smith Major" and "Smith Minor." In law A minor is one who is below the age of manhood: on reaching his majority (= age of manhood) he may manage his own affairs. The majority = the greater number ("The majority of the people are quiet and orderly; only a minority are criminals"). A *Major in the army = an officer holding the rank of Major* (which is just above Captain). The Mayor of a town (the head of the city-council).

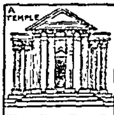


Touching. Touching the heart; heart-stirring.

Dome. The round roof of a building.

Theatre. A building in which plays are acted. Theatrical = having to do with the theatre.





Temple. A building intended for the service of a god.

To steep. To bathe with liquid; to lay in liquid,—"Beans should be steeped in water for a day before cooking."

Glide. To travel *with a smooth continuous movement, e.g.* water flowing, a bird gliding downward on out-spread wings.

LESSON 8

A

To state. To express fully and clearly, in speech or writing.
A statement = a full and clear expression.

Displace. To move from its place; to drive out.

Misleading. Leading into wrong or error (*cf.* Mistake, II/13).

Note also :—

A misad*venture*. An unfortunate adventure.

To misap*ply*. To apply to a wrong purpose.

To misbe*have*. To behave badly.

A mischance. An unfortunate chance or happening.

To miscount. To count wrongly.

To misdirect. To direct wrongly.

A misfit. A garment which does not fit well.

To misgovern. To govern badly.

To misinform. To give wrong information.

To mismanage. To manage badly.

To misplace. To put in a wrong place.

A misprint. An error in printing.

To misunderstand. To understand wrongly; to catch the wrong meaning of words.

To misuse. To use for a wrong purpose.

Section. A cutting; a piece cut off; a piece or part.
To bisect = to cut into two parts. (*Cf.* Bi-cycle, VI/4/E.)

Recent. Not long past; which happened lately.

Convenient. Suitable, comfortable, advantageous. (Latin, *Con-venire* = to come with = to agree with, to suit.)
Inconvenient, not suitable.

Locate. To put in a certain place. Latin, *Locus* = a place.
Hence Local = of a certain place,—"The local Government," "Our local doctor."

Current. From the Latin *curr-ere* = to run. (*Cf.* Course, II/13.)
A current = a running, a flowing (of water, electricity, *etc.*). Adjective, Current = running at the present time, in present use,—"Current opinion," "The current month." The currency = the money in actual use in a country. From the same root:—

Incur. To run into. ("To incur debt" = to run into debt.)

Occur. To run against one = to happen.

An occurrence. A happening; an event.

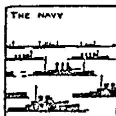
Recur. To happen again,—"His illness has recurred," "He has had a recurrence of his illness."

Concur. To agree with (To run with),—"I concur with him in this opinion."

An excursion. A running out, a pleasure trip,—"I went for a day's excursion to the sea"; "An excursion train" (= a special train taking people for a pleasure trip).

Navigate. From the Latin *Navis* = a ship. To navigate = to sail a ship. *Navigable* = suitable for ships. A navigator





= one who sails ships. Nautical = having to do with ships. ("Nautical books" = books about ships.)

The Navy = the battle-ships of a country. Naval = of the navy,—("A naval officer," "A naval battle.")

Product. A thing produced. The product of multiplication = the result, *e.g.* "2 × 2 = 4." The "product" is 4.

Enable. To make able.

Wire. A piece of iron, brass, etc., drawn out into a thread.

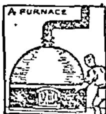
Cotton. (1) A woolly material got from the cotton plant. (2) The thread made from this. (3) The cloth made from this. (From the Arabic *qutun.*)

B

Tend. To stretch out towards. To go in the direction of. To be likely to . . . Latin, *Tend-ere* = to stretch. (*Cf.* Extend, IV/3; Intend, IV/5.) **A tendency,**—"Boys tend to be lazy," "Boys have a tendency to be lazy."

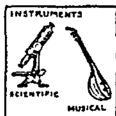
Economy. Careful use. **Economical** = careful, avoiding waste. **To economize** = to use carefully, to spend less.

Furnace. A chamber in which a large fire is made for heating a boiler, for melting iron, *etc.*



Vary. To change,—"The weather varies from day to day." (*Cf.* Various, IV/11.) Variety = being various; many kinds,—"A great variety of flowers." Variation = changing. Variable = able to change,—"A rod of variable length." Invariable, unchanging,—"An invariable rule." Invariably = always,—"I invariably rise at dawn."

Throughout. All through; from end to end.



*In*strument. (1) A tool. (2) A delicate machine, *e.g.* one used for scientific purposes. (3) "A musical instrument" = an instrument used for making music.

To re*cord*.* To write down. A *re*cord = a written account.

Consume. To use up; to eat or drink up. To spend. To burn up, to destroy.

C

Con*sump*tion. (1) A using up. (2) **Consumption** = a disease which destroys the organs of respiration.

*Pri*vate. Not public.

Enormous. Unusually large; huge. Latin, *E* = out of; *norma*, the usual. Normal = regular, ordinary. Abnormal = away from the ordinary, unusual. Enormous = out of the ordinary in size, very large. Supernormal (*cf.* Superior, VI/6/G) = above the normal in any way. Subnormal = below the normal.

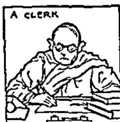
Influence. Power over, control over,—"Some people believe that the stars influence the lives of men"; "*His uncle had influence, and* got him employment in the palace." Influ*en*tial, possessing influence,—"An *influential man.*"


A COLLEGE

College. A place in which higher education is given.

*Notice the different accent.

Clerk. A person employed in an office to write letters, keep
[44] accounts, *etc.* **Clerical** = having to do with clerks. "A clerk in holy orders[2]" = a priest.





From the same root:—

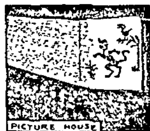
A **clergyman** = a priest. The **clergy**[99] = the priests. ("The clergy of the district" = all the priests of the district.) Clerical also means "having to do with priests."



Student. From the same root as "Study," III/11. A student = one who studies.

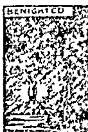
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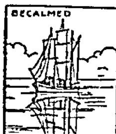
Picture-house. A place in which moving-pictures are shown.



Entertain. (1) To receive as a guest,—"He entertained me in his house." (2) To amuse,—"A place of entertainment," *e.g.* a theatre. An entertainment = the show at a theatre, picture-house, *etc.*

Belated. Made late; coming too late. Note also, **Benighted** = caught in the darkness. **Becalmed** = (of a sailing ship), caught in a calm and unable to sail. **Beclouded**





= made cloudy. **To befool** = to make a fool of. **To belittle** = to make seem little (*e.g.* "He belittled the news" = said it was not important).

Copper. A red metal (see below, "Metal").



Vein. (1) A vessel in the body carrying
21 blood back towards the heart. Hence, more generally, any blood-vessel. (2) Any marks which look like blood-vessels, *e.g.* the "veins" on a leaf.

Metal. *E.g.* Iron, gold, silver, copper.

29 **Conduct.** Latin *con-* = with, *duc* = lead: To lead with,—"Please conduct me to a seat." "A copper wire con-



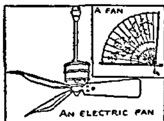


ducts electricity" = leads it along with it. A *conductor* = one who conducts; a metal which conducts.

The noun *Conduct* * = the way in which a man conducts (leads) himself; behaviour. "Bad conduct" = bad behaviour.

E

Reveal. From the same root as Veil, V/7. To reveal = to take the veil off, to show. A revelation = a showing, especially of some fact kept secret before.


A FAN
AN ELECTRIC FAN

Fan. An instrument used for moving the air, for causing a current of air.

Messenger. One who carries a message.

Telegraph. *Tele-* is a Greek word meaning Far, Distant.
2 1 44
Graph- (*Gram-*) is a Greek word meaning Write. *Phone-* is a Greek word meaning Sound.

Telegraph = Far-write; an instrument for sending written messages to a distant place.

Telephone = Far-sound; an instrument for carrying sounds to a distant place.


A TELEPHONE


A GRAMOPHONE

Gramophone = Write-sound; an instrument which makes music from a Record on which sounds are written. (This word is used in § I below.)

* Notice the different accent.

Magnet. A piece of iron which points north and
1 south when hung from a thread, and also draws other pieces of iron towards it. To magnetize = to make into magnet. Magnetic, acting as a magnet.


A MAGNET

Property. "Proper," III/12, comes from the Latin *Proprius*, and means "Own, peculiar." The property of a thing is its own peculiar quality.

Property also means one's own peculiar possessions,—"I have landed property near Calcutta."

Pole. The North pole, the South pole. The two ends of a magnet. The two magnetic ends of the earth.

At*tract*. Latin *Ad-* = to; *-tract* = draw. To attract = to draw
9 to oneself. From the same root, *tract-*, we also get:—

To *ab*stract = to draw or take away,—"He abstracted my money from my pocket." "An abstract of a book" = a short account of a book. "An abstract subject" = a subject which is drawn far away from real things, *e.g.* Philosophy.

*Ex*tract. To draw out, *e.g.* "To extract the air from a vessel." An extract, *e.g.* "Extract of meat" = a liquid extracted from meat. "An extract from a book" = a small section taken out from a book, *e.g.* the poem "Samson" (Lesson 2) is an extract from the play "Samson Agonistes," by Milton.

Con*tract*. Draw together,—"Iron contracts when it is cold" (= draws together and so becomes smaller). Also "To come together and agree" ("He contracted to build a house for me" = he agreed to, promised to build).

De*tract*. To draw down from,—"The ugly mark on her cheek detracts from her beauty."

Dis*tract*. To draw in different directions,—"A distracted mind."

Re*tract*. To draw back,—"I retract all I have said."

Sub*tract*. To draw from under, to take away,—"Subtract two from six and it leaves four."

Repel. To drive back; to push away. Latin, *Re-* = back, *-pel* = drive. From the same root we get:—

Expel = To drive out, *e.g.* "Expelled from the school."

Dispel = To drive in all directions, *e.g.* "The clouds were dispelled by the wind."

Compel = To drive along with, *e.g.* "I compelled him to come"; so, "To force."

Moreover. And further. And, beside this, . . .



F

Coil. To coil = to bend a wire or rope round in rings. A coil = a ring so made. (From the same root as Collect, IV/9.)

A horse-shoe. (1) The iron shoe of a horse. (2) Anything of the curved shape of a horse-shoe.



(Compel.) To force. (See above, Repel.)

Surround. To go round; to encircle.

Con*vert*. (1) To change from one form into another ("Heat converts water into steam"). (2) To bring over to an opinion, *e.g.* To convert from some other religion to the Christian religion. A *convert* = a person so converted. Con*vert*ible = able to be changed from one form into another; used of money, *e.g.* "Convertible paper money" (which can be changed into gold or silver).

From the same Latin root, *vert-*, meaning "to turn," we get:—

Avert = to turn away. "The danger was averted."



Divert = (1) to turn to one side,—"The stream was diverted." (2) To turn aside from toil, to play. So "to amuse,"—"A very diverting story."

Revert = to turn back,—"He reverted to the subject of which he had spoken in the morning."

Invert = to turn upside down,—"This letter ɪ is inverted." A comma— , Inverted commas " ".

Revolve [6]. To go round and round. Latin, *Re-* = again; *volv-ere* = to roll, to go round like a wheel. A revo*lution* = a turning, *e.g.* "One revolution of the wheel" = one turning of the wheel.

A revolution also means a turning over of the Government, a change of government. **Revolutionary** = having to do with revolutions. "The revolutionary party" = the party in favour of revolution. "A revolutionary change" = a complete change. So also **A** *revolt* [67] = a turning round against the Government.

Adopt. (1) To choose, to take,—"To adopt a course," "To adopt a position." (2) To adopt a child as one's son; "An adopted son." (Latin, *Ad-* = to; *-opt* = choose.)

An option = a choice. **Optional** = which may be chosen, *e.g.* "Optional subjects in an examination" = subjects which may be chosen.

***Pro*cess** [67]. Proceed, IV/5, = to go on. **Process** = (1) a state of going on. "In process of time" = as time goes on,—"The house is in process of being built." (2) A number of connected actions,—"The process of shaving," "The process of manufacture." So, in the Reader, "The process continues" = the set of connected actions (turning on the

current to the magnet, movement of the bar, *etc.*) continues.



A procession = a number of persons, horses, *etc.*, going along in a fixed order.

G

Principle. (1) The first truth or law,—"Principles of Medicine," "— of Science." (2) The law of nature seen in the working of a machine (so in the Reader). Latin, *Prin-* = first; *-cip* = taken. From the root *-prin* we get Prince (I-B/14) and Principal = first, chief, most important,—"The principal cities of India," "The Principal of the College."

Circuit. A line round, *e.g.* the circular path of an electric current out from and back to the source. A circular journey, *e.g.* of a judge or preacher round a number of towns.





Signal. A sight or sound carrying some special meaning. To signal.

Ribbon. (1) Silk or cotton woven in a long narrow strip, usually used to beautify a dress or hat. (2) A long strip of any material.



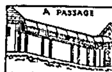
Tape. A long strip of any material, *e.g.* cotton, paper, *etc.* (A ribbon is for beauty; tape for mere use.)

A dot. A small mark made with a pen.

A dash. A short line, thus: —.

H

Resistance. Resist, VI/4/J = to stand against; to oppose. Resistance = an opposition, an opposing force.



***Pas*sage.** (1) A passing. (2) A way by which one passes, *e.g.* a passage from one room to another.



Globe. The globe = the round ball of the earth. A globe = (1) a round ball covered with a map of the world; (2) any round object, *e.g.* a glass globe.

Pop. This word represents the sound of opening a bottle, or bursting a small bag.

Due. From the same root as Debt, V/10. **Due** (1) = owed to,—"The money is due to me": (2) = caused by,—"The delay of the train is due to a rock on the line."

Render. To cause to be. "Has rendered men happier" = has caused men to be happier.

Volume. A large rolling mass of smoke; a moving mass of water. (From the Latin, *volv-ere* = to roll, *cf.* Revolve, § F above.)

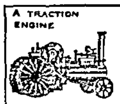




Books were originally written, not on pages, but on long strips, which were *rolled* up; hence a Volume = a roll = a book, a set of printed sheets bound together,—"A history in two volumes."

Nowadays. In our time; as things are now.
Neighbourhood. The neighbouring district.

I



Traction. *Cf.* To attract = draw to. Traction = a drawing, pulling (*e.g.* pulling along a train). A traction-engine = an engine used for pulling loads.



Area. Extent of surface; flat space. "The square yard is a measure of area."

Work-shop. A room or building, containing tools and machinery, in which *work is done*,—"Railway workshops" (or "works").

Tailor. A maker of men's clothes.

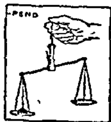






Potter. A maker of pots.

Carpenter. A wood-worker.



Expend Latin, *Ex* = out; *pend-* = to hang (*cf.* Depend); so, to weigh, to weigh out (gold or silver). So, To expend = to pay. Expense = cost. Expensive = costly (which costs much).

Literary. Having to do with literature; *e.g.* "A literary man."

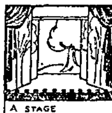
Literate. Having knowledge of letters, *i.e.* able to read. Illiterate, not able to read.

Literal, Literally. Letter by letter, word by word. "Literally translated" = translated word by word.

*Ma*sterpiece. A piece of work made by a master,—a very fine piece of work.

Author. The person who originally causes a thing; the writer of a book.

*Char*acter. "Characters in a play" = the persons represented in the play.


A STAGE

Stage. (1) A raised floor, *e.g.* the raised part of the floor of a theatre on which the play is acted. (2) A stopping-place, or part of a journey—"He made the journey by easy stages," "At this stage in the history of India . . ." (From the root *sta*, as in stand.)

Version. A particular translation of a book; a particular account of an event,—"According to Mr. Smith's version the thief escaped by swimming the river, but according to . . ." Latin, *Vers-io*, a turning. (*Cf.* Convert, VI/8/F.) From the same root we have—

Ad*verse*. Turned against, unfavourable, opposed.

*A*dversary. An enemy.

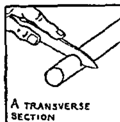
Di*verse*. Turned in various directions; various,—"Diverse opinions."

In*verse*. Turned upside down. (*Cf.* Invert, VI/8/F); the opposite.

Re*verse*. To turn back,—"He reversed the engine, and made it go . . ."

Transverse. Turned across. "A transverse section" = a cutting with the knife turned across.

To traverse. To go across,—"He traversed the desert."


A TRANSVERSE SECTION

Literal. (See above, "Literature.")

Base. That on which anything stands; the bottom. To base = to stand a thing upon a base.

Publish. To make public. A publisher = one who produces and sells books to the public. (Who is the publisher of *this* book?)

To pres*ent*. To give to; to show to.

Actress. A woman who acts in the theatre. Actor = a man who acts in the theatre.

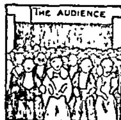
Attendant. One who attends on a person; a servant.

House-keeper. A woman who manages the affairs (food, servants, *etc.*) of a house.

Hermit. A person (usually religious) living in solitude. A hermitage = a solitary place in which a hermit lives.

B

Audience. The persons who hear, *e.g.* in a theatre. "To give an audience to—" = to give a hearing to,—"To-day the Governor gave an audience to Captain Grouser." From the Latin root *Audi-* = hear, we get Audible = able to be heard; Inaudible = not able to be heard.

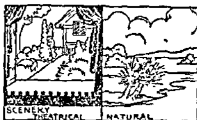

THE AUDIENCE

Earnest. Serious, eager.

Capture. To seize, to make a prisoner. A captive = a prisoner. To captivate = to charm (literally "to make a prisoner of").

Breeze. A gentle wind.

Scenery. (1) The articles used in a theatre in setting up a scene. (2) Natural scenes,—"The scenery of Scotland is beautiful."



Remind. *To put in mind; to* cause a person to remember.

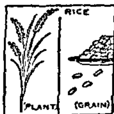
C

Wipe. To rub a thing with a cloth so as to clean or dry it.





Trim. Neat, in good order. **To** *trim = to cut off the loose* or rough edges of a piece of cloth (or paper, *etc.*).



Rice. (1) A *plant grown for food* in India (and elsewhere). (2) The grain obtained from the rice plant.

Tend. To attend to, to nurse.

Sake. "For the sake of . . ." = in order to please, in order to benefit.

Crush. To compress, to break by compressing,—"I crushed the flower in my hand."



Lily. The Indian water-lily is called a **Lotus.** (It is slightly larger than theEnglish plant, but of the same shape.)



Bud. A young flower (or leaf) not yet opened.

Bosom. The breast.

D



Wed. To marry. A wedding = a marriage.

Flatter. To try to please a person by praising him (or her) too much.

A bloom = the flower of a plant. To bloom = to bear flowers.

Mate. (1) One of a pair of birds, lovers, married persons. (2) A fellow, *e.g.* "Class-mate," "Play-mate."

Disturb. To break the calm of; to stir up.

Worry. To cause trouble to; to make anxious, or angry.

Innocent. Sinless; not guilty. Latin, *nocens* = harming. From the same root we get:—

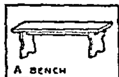
Noxious = harmful (*e.g.* "A noxious plant" = a poisonous plant).

Obnoxious, *e.g.* "An obnoxious person" = an unpleasant, troublesome, harmful person.

Innocuous = harmless.

E

Modest. (1) Pure in mind. (2) Not proud; not having too high an opinion of oneself.

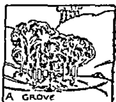


Bench. A long wooden seat.

Proper. The word "Proper" here means suitable, according to custom and good manners. Improper = unsuitable, ill-mannered, coarse.

Aside. To one side, that is (here) not addressing any person on the stage.

Grove. A small wood.



Air. Manner, general appearance. "He has an air of importance" = looks as if he were a person of importance. "He gives himself airs" = behaves in a proud manner.

Au*thor*ity. Power; influence,—"A father has authority over his children," "*He had no authority to pull down this* wall."

To *auth*orize = to give authority to . . .,—"I am authorized to carry on Mr. A.'s business during his absence."

Minister. The Latin word literally means "a servant."

A minister = a servant of the King in charge of a certain part of the work of government, *e.g.* "Minister for Education."

A minister also means a servant of God, a priest.

To minister = to serve.

Es*tab*lishment. A thing established. "An educational establishment" = a school. "Religious establishments" = churches, missions, hermitages, *etc.*

Guardian. One who guards; protector.

F

Blush. To become red in the face with shame or modesty.

Saint. A holy man. From the Latin, *Sanctus* = holy.

To sanctify = to make holy. A sanctuary = a holy place.

Sanctimonious = making a false show of holiness.

St. = Saint, *e.g.* "St. George" = Saint George.

Forsake (*Forsook*). To give up; to desert.

Joke. A thing said or done to produce laughter.

Observe. Here **Observe** means "to keep (the law)."
Timid. Easily frightened. "Rabbits are timid creatures."
Cross. Angry.
*Non*sense. *Non* = not; so, non-sense = not sense = foolish talk; words which have no meaning.

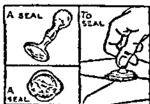
G

Brow. The forehead. **Eye-brow** = the arch of hair over the eye.





Frown. To bring down the eyebrows as a sign of anger.
Heave. To lift a heavy thing. "Her breast heaved" = moved heavily up and down as with great feeling. "To heave a sigh." (From the same Old English root as "Heavy," II/9.)



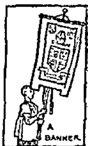
Seal. (1) A stone (or piece of metal) cut with signs to produce a print on wax. (2) The wax print so produced. **To seal** = to close with a wax seal. **Sealing-wax.**
Effort. Hard work. (Latin, *fort-is* = strong. *Cf.* Force, III/2.) E- (f)-fort = a putting forth of strength.)
Ensure. To make sure. (Also written with an "i,"—"Insure.")
Reception. A receiving. Notice the following:—
Conceive—A conception (*e.g.* the conceiving of a child; the conceiving of an idea). Misconception (a wrong idea).

Deceive—Deception (a deceiving, a trick).

Perceive—Perception (the power of seeing or feeling. An act of seeing or feeling. "A blind man has no perception of light.")

Lo! Look! (Lo[ok]).

Banner. A flag—usually a large flag carried hanging downwards from a pole.



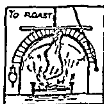
H

Fun. Amusement; joking. "To make fun of" = to mock. **Funny** = amusing, odd.

Mud. Soft wet earth. **Muddy** = full of, or covered with, mud.

To dine. To eat a dinner.

Roast. To cook meat before an open fire. **To toast** = to brown a piece of bread before an open fire.





Humour. State of mind, *e.g.* "In a good humour." To
17 •9 humour a person = to yield to him and keep him in a good temper. **Humorous** = full of good humour; funny, amusing.

Luck. Fortune, chance. "Good luck" = good fortune. **Lucky** = fortunate. **Unlucky** = unfortunate.

Leave. "To give leave" = to permit. Leave = permission. "Leave of absence" = permission to be absent.

I

Suspect. (1) To believe that something bad has happened, or is going to happen,—"I suspect that the enemy is near," "I suspect that he is concerned in the crime." (2) To distrust. (Latin, *Sub- spect-* = look under. To look under the surface.)

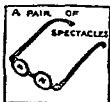
Suspicion = a state of suspecting.

Suspicious = feeling suspicion.

Notice these words from the root *spect-* = look. (*Cf.* Expect, III/9 = Ex-spect = to look out for.)

Inspect. To look into; to examine.

Circumspect. Looking all round; careful.



A spectacle. A sight,—"A battle is a terrible spectacle."

A pair of spectacles = glasses for eyes.

A spectator. An on-looker.

Confess. To admit a fault,—"I confess that I am guilty."

Elbow. The middle joint of the arm.



Neg*lect*. To pay no attention to; to take no care of. *Neg*ligent = Neglectful = not taking care of. Negligible, not worth troubling about.

Handsome. Of fine appearance,—"A handsome man." Also = generous,—"A handsome present." "Handsome is as handsome does" = he should be considered beautiful who acts generously.

Betray. (1) To give up a person to the enemy. "Judas betrayed Jesus Christ." (2) To show without intending to,—"He denied the crime, but his trembling lips betrayed him," "His face betrayed signs of grief."

Affection. Love. Affectionate = loving;

J

To excuse = to free from blame; to pardon. "Excuse me" = pardon me. An excuse = (1) a request for pardon, (2) a reason for being pardoned,—"He was late, his excuse being that he missed the train." (So in the reading-book Priyamvada would say to the King, "Pardon my boldness in giving you these flowers; my excuse (my reason for being pardoned) is that they are part of our offering to the Gods." Latin, *causa* = a cause, reason for blaming. Note also, *Adcusare*, To accuse = to fix blame on to . . .

Translate into your own language:—

"He who excuses himself accuses himself."

Worship. To do honour, to show respect to, *e.g.* "To worship God."

To long for. To desire greatly.

Despise. Latin, *De-* = down, *spic-* (from the same as *Spect-*) = look. To look down on; to scorn.

Prize. A thing given as a sign of victory,—"Prize for being top of the class."

(Eyebrow.) See § G, "Brow."

Verse. (1) Poetry. (2) One group of (two, or four, *etc.*) lines of poetry.

K

Wither. (1) To become dry and faded. (2) To cause to become dry and faded.

Oblige. (1) Literally "to bind,"—"My duty obliges me to speak," "I am obliged (= in duty bound) to speak." Thus Obliged = compelled. (2) "I am obliged to you" = I am grateful to you (bound to you by grateful-ness).

By all means. Certainly.

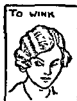
Regret. To be sorry for a thing done; to repent.

Subject. A King's subjects are the people whom he rules,—the people thrown (*ject*) under (*sub*) him.

Reduce. (1) Literally *Re* = back, *ducere* = lead; = to lead back. "To reduce a swollen arm" = to take away the swelling and lead the arm back into its original state. (2) Hence Reduce comes to mean "To make less than it was before"; "Reduced to a very weak state," "In a reduced condition" = ill. "In reduced circumstances" = poor.

A relative. A relation (see VI/8/J), a person connected by blood, *e.g.* brother, aunt, grandson.

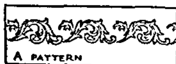
L



Wink. To close one eye (often as a private sign). To blink means to close both eyes.

Copy. To make a second thing exactly like the original.

Pattern. (1) An excellent example. The original thing from which others are copied. (2) A regular arrangement of flowers, dots, *etc.*, printed over and over on paper or cloth.



Offend. Literally "to stumble against." Hence "To do wrong to."—"To offend against the law." An offence = a crime, a wrong. **Offensive** = offending,—"An offensive smell," "An offensive fellow" (= ill-mannered, rude).

Thrust. To push with force.

M

Female = woman. **Male** = man. **Feminine** having to do with women (whereas "female" applies to all creatures,—animals, insects, *etc.*).

Bough. A branch of a tree. From the same root as "To bow" and "A bow and arrows," — something which bends.


BOUGH

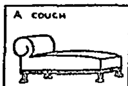

A BOWER

Sprinkle. To scatter small drops of water.

Bower. (1) A room made of growing trees. (2) In poetry, a lady's sitting-room in the castle.

Dumb. Unable to speak.

Couch. (1) A thing shaped like a bed on which one lies during the day-time. (2) *In poetry, a bed.*


A COUCH

*Orn*ament. Latin, *Orna-re* = to make beautiful. An ornament = an article made of silver, gold, or jewels, used in ladies' dress. Any article used to add beauty, *e.g.* "A table ornament."

N


To EMBRACE

Darling. Loved person. (Dear-ling = little dear. *Cf.* Duckling, III/9.)

Embrace. To fold in the arms.

To get over. To recover from.

Garland. An ornament made of flowers, worn round the neck.


A GARLAND

Hero. (1) A man who does great deeds. (2) The chief person in a story. A heroine = a female hero. Heroic, as of a hero, *e.g.* "A heroic deed."

Withdraw. To pull back from; to go back from,—"He withdrew his army," "He withdrew from the room," "He withdrew his boy from the school."

Henceforth. In future; from now on.

Adorn. To add beauty to; to put ornaments on. (Latin, *Adornare.*)

Rare. Not often found; uncommon.

O

Valuable. Of great value.

Create. To make. To bring into existence. (*Cf.* Creature, IV/3, a thing created.) Creator = one who creates; The Creator = God. Creation = all things created by God; the act of creating.

To *pro*phesy = to speak as a prophet. A
6 41
prophet = a teacher inspired by God. A *Prophe*Cy = a prophesying, a prediction.
1


A ROBE

Forlorn. Forsaken.

Robe. A long loose garment.

Papa = father; the word used by a child in
9 44
addressing his father. Mamma = mother.
9 44

P

Mute. Unable to speak.
17

Wherewith. With which.

Play-mate. Play-fellow. See § D above.


A LAWN


A PALM

Lawn. A piece of smooth grass-land in a garden.

Palm tree. A kind of tree.

Quiver. To tremble.

Q

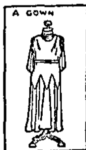

TO SALUTE

Salute. A salute = a sign of respect. To
9 17 salute = to make a sign of respect,—"The soldier saluted his officer," "A salute of ten guns," "He saluted his father with a kiss."

To shed. To allow to fall, *e.g.* "The trees shed their leaves," "To shed tears," "To shed blood."

Com*mit.* To put in charge of; to entrust to.
9 Literally "To send with." Latin, *Co* = with; *mit* = send. A commission, a task entrusted to one ("I have a commission to buy my wife some shoes"). A commission also means a number of persons to whom a certain task is given,—"A Royal Commission,"—a number of persons appointed by the King for a certain task. A committee = a council to whom a special task is committed.

Gown. A loose flowing garment—usually of women. Also


A GOWN


CAP AND GOWN

the gown of a teacher. **Cap and gown** = *the dress of a graduate.*


A THORN

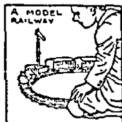
Thorn. A sharp part of a plant which pricks the skin.

R

See off. To accompany a person to the starting-point of a journey.

House-**hold.** The persons living in a house.

Pride. [67] The state of being proud.



[41] **Vanity.** The state of being vain, or proud of one's appearance, voice, dress, etc.

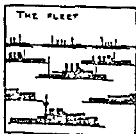
Model. (1) A small-size representation of [5] an actual thing, or of a thing which is to be made. (2) Hence "a pattern," a thing worthy of being copied.

A witness. A person who swears to tell the truth in a court of law. To bear witness = to tell as a witness. An eye-witness = a person who actually sees an event and bears witness about it.



Lap. The front part of the legs as a seat for a child.

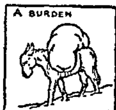
Mistress. Feminine of "Master."



[1] **Fleeting.** (1) = gliding away rapidly. (2) = quick, *e.g.* "Fleet of foot" = able to run quickly. (3) A fleet = a large number of ships; a navy. (All from the same Old English root, *Fliot*, from which also come Flow and Float.)

Heal. To make whole; to make healthy; to cure. (From the same root as Health.)

S


A BURDEN

Burden. A load. (From the Old English *Beran*, to bear, a thing borne.)

Exceed. Latin, *Ex-* = out; *-ceed* = go. (*Cf.* Proceed, IV/5.) Hence, "To be more than is right or necessary." **Excess** = an amount which exceeds what is right. "Excess luggage" = more than is allowed by the railway authorities. **Excessive** = too much,—" He eats an excessive amount of food."

Penance. Punishment given to oneself as a sign of penitence.

On account of. Because of.


TO RESTRAIN

Alas. An exclamation (excl*aim*-ation) of grief.

Re-strain. To pull back; to control. **Restraint**: "The mad-man was placed under restraint."

To still. To make still, to quieten.

To renew. To make new again.

LESSON 10

A

Ally. Latin, *Ad* = to; *lig-are* = to bind. (*Cf.* Ob-lige.) **To ally** = to bind together, to join together for purposes of war,—" England and France were allied in the Great War." **An ally.** An alliance.

Crave. (1) To desire greatly (*e.g.* "A craving for strong drink"); (2) To beg for.



Coward. A person or animal who has no courage and is afraid to fight. Cowardly = like a coward. Cowardice = lack of courage. The word comes from the Latin, *Cauda* = a tail; a coward is like a dog who puts his tail down and refuses to fight.

Failure. Ill-success.

B

Penury. Lack of money; ungenerousness. **Penurious** = poor and ungenerous.

Disown. To refuse to own; To **dis*claim*** = refuse to claim as one's own.

Insolent. Rude, scornful, offensive, insulting.

Trifle. A thing of no value or importance. **Trifling** = unimportant.

Surrender. Latin, *Su[pe]r-* = up, -tender (VI/8/H) = to give. To *surrender* = to give up, to yield.

QUESTIONS ON NEW METHOD READER VI

LESSON 1

A 1. What three things are necessary in order that you may be able to read any English book? 2. What are the two ways of getting the meaning of an unknown word, if you have no dictionary? 3. What is the difference between a prefix and a suffix?

B (The teacher should ask questions of this type: "What is the meaning of the prefix 'Com-' as in 'Com-panion'?")

C 1. Guess the meanings of the twelve words given in the reader. 2. What makes it rather difficult to guess the exact meaning of these words?

LESSON 2

A 1. (a) What did the angel tell Manoah's wife to avoid? (b) Why must she avoid these things? 2. What must not be done to her child? (b) Why? 3. What did Manoah ask in his prayer?

B 1. (a) What did Manoah offer to the angel? (b) What did the angel tell Manoah to do with it? 2. (a) What did Manoah ask the angel? (b) What did the angel answer? 3. In what way did the angel disappear? 4. (a) What did Manoah say when the angel disappeared? (b) What did Manoah's wife answer? 5. What was the name of Manoah's son?

C 1. Whom did Samson want to marry? 2. (a) Why did not Samson's father approve of her? (b) What did Samson say to his father? 3. What did Samson do in the vineyards of Timnath? 4. What did Samson see on his way back? 5. What did Samson offer to anyone who guessed his riddle? 6. What was the riddle?

D 1. What did the men say they would do to Samson's wife? 2. On which day did Samson tell her the answer? 3. What was the answer? 4. How did Samson obtain the thirty garments? 5. What happened to Samson's wife? 6. What did Samson do to the wheat-harvest? 7. What did the Philistines do in return?

E 1. Who went to bind Samson? 2. What did they swear? 3. What did Samson do when he came to Lehi? 4. With what did he kill the Philistines? 5. How many Philistines did he kill? 6. For how many years was he a judge?

F 1. Where did the people of Gaza wait for Samson? 2. To what place did Samson carry the gates? 3. Whom did Samson love? 4. What did the lords of the Philistines ask her to do? 5. How much money did they offer her? 6. What was Samson's first answer to her question? 7. What was his second answer?

G 1. What was Samson's third, and true, answer? 2. What did the Philistines do to Samson? 3. What work did they give to Samson?

4. For what (two) purposes had the Philistines gathered? 5. What did the people say when they were merry?

H 1. Where did they set Samson? 2. What did Samson say to the lad? 3. What did Samson cry out? 4. What did he do to the house? 5. Where was Samson buried? (In the . . . of . . .)

LESSON 3

A 1. Who is the author of the play? 2. What is the scene of the play? 3. Why has Samson got a day off work? 4. Where does he usually sit? 5. Why does he sit there? 6. (a) What "amends" does he feel here? (b) Of what evil are these amends made?

B 1. Why does Samson say that the darkness is "irrecoverable"? 2. With what part of the body should we be able to see (in Samson's opinion)? 3. What sort of a life does Samson lead? 4. What is Samson's sepulchre?

LESSON 4

A 1. On what was mankind dependent in ancient times? 2. In ancient times men's lives were (a) less comfortable, (b) less safe, (c) less interesting. Give an example of each point. 3. "The modern world is a . . . with man the . . ." Complete this.

B 1. In [illegible]
brought abc [illegible]
What are th [illegible]
wind-power [illegible]

C 1. How many years ago is it since almost all the mills in England were worked by water-power? 2. In what part of England were the industries in those days? 3. What two th [illegible]
4. Name a river [illegible]
of England were [illegible]
for carrying good [illegible]
the country? 7. [illegible]
in 1815? 8. How [illegible]
country though it had no steam-power?

D 1. Mention two advantages of water-power. 2. What is the disadvantage of water-power? 3. What is the best place for a factory? 4. (a) "All that men had learnt up to this time was to . . ."—what? (b) What new and different thing did the steam-engine do? 5. What would be the simplest way of using the power of steam? 6. Explain how a "Turbine" works.

E 1. What does the steam push forward when it enters the cylinder? 2. When is the inlet pipe closed and the outlet pipe opened? 3. When is the outlet pipe closed and the inlet pipe opened?

F 1. What was the effect of the invention of the steam-engine on the manufactories of England? 2. Why is Manchester so well placed as a manufacturing city? 3. For what purpose were railways first used? 4. What is the longest railway journey possible in your country without a break?

G 1. How much does it cost to travel twelve miles, third class, in England?—in India? 2. What was the century, 1800-1900, called?

3. Mention two disadvantages of the steam-engine. 4. How does one measure the efficiency of a steam-engine?

H 1. [illegible] efficiency [illegible] the steam [illegible] engine ma[illegible]

I 1. Give reasons why miners should be paid good wages. 2. What has caused the price of coal to increase? 3. What two forms of power are coming into use in place of steam? 4. Mention three advantages of oil-engines.

J 1. (*a*) What does the first (outward) stroke of an oil-engine do? (*b*) What does the second (inward) stroke do? (*c*) What happens next? (*d*) What does the third (outward) stroke do? (*e*) What does the fourth (inward) stroke do? 2. What sort of noise does a motor-car make? (English words.) 3. What do you see coming out of the back of the car? (English word.)

LESSON 5

A 1. In what country is the Country of the Blind? 2. (*a*) From where did men go there? (*b*) From what were they flying? 3. Mention some of the things that happened at the outbreak of Mt. Mindobamba. (At Quito . . . At Yaguachi . . . Everywhere along the coast . . .) 4. What cut off the Country of the Blind from "the [illegible]

[illegible]

C 1. What had happened to the stream which once made his pathway? 2. "Life was very easy in that valley." In what ways? Give examples. 3. What did the seeing ones do for the youngsters?

D 1. How many men came who "had powers of persuasion"? 2. How many generations had passed since the man with the bar of silver? 3. What happened then? 4. What was the name of the [illegible] 6. What was he?

[illegible] when they [illegible] What could [illegible] the end of [illegible] 7. What [illegible]

[illegible] 2. What two [illegible] hat did he [illegible] 5. What [illegible] ep slope of [illegible]

G 1. Draw a rough plan showing how water was brought to the crops. 2. What was curious about the paths? 3. What was curious about the houses? 4. What did Nunez say as he looked at the plastering?

H 1. D[illegible] the clothing of the three men 2. Why did Nunez [illegible]

[illegible]

J 1. What [illegible]
felt him? 2. [illegible]
answer? 3. H[illegible]
the Blind peopl[illegible]
third man say, [illegible]

K 1. What taxed Nunez's patience as he entered the village? 2. What was he "pleased to note"? 3. (a) What "wild word" did Nunez use? (b) What did the people call him?

L 1. Describe the house of the Elders. 2. What did Nunez do as he entered? 3. What did the voice of Correa say? 4. About what did Nunez "preach" to the Elders? 5. What did they think of his preaching?

M 1. [illegible]
tions; [illegible]
. . . ne [illegible]
as . . . [illegible]
what he [illegible]

N [illegible] at did the people murmur [illegible] to Nunez? 4. Where [illegible] 5. "Unformed mind! They little know that . . . —what [illegible]

O 1. Describe the scene Nunez saw when he thanked God for his sight. 2. Why did Nunez slip off the path? 3. What did the blind man say when Nunez did this? 4. Nunez said, "I can see the path." What did the blind man answer? 5. "In the country of the Blind the one-eyed man is King." What did the blind man say in answer to this?

LESSON 6

A 1. What did Nunez find very unpleasant? 2. In what places [illegible]
did the blind [illegible]
one path fro[illegible]
hearing. 5. [illegible]

B 1. Which girl did he most hope to persuade of the beauties of sight? 2. What did the other people say when he spoke about sight. 3. Where (did they say) was the end of the world? 4. What (did they say) was above their heads? 5. Tell about Pedro and Path Seventeen. 6. Why were they not persuaded when he told them about the happenings in [illegible]

C [illegible]
bl[illegible] 2. [illegible]
W[illegible]
N[illegible] 4. [illegible]

D 1. How did a blind man find where money was? 2. To what time did the heart of Nunez beat? 3. What did he swear he would do? 4. What did he call out? 5. "It was like a silly . . . with all . . . except . . ." Complete this. 6. "You don't understand," he cried, ". . ." Finish this.

E 1. Why did he run away from the first blind man? 2. What did he do when he saw he must be caught? 3. What did he see just behind him? 4. To what place did he escape?

F 1. How long did Nunez stay outside the wall? 2. What foods (three) did he think of eating? 3. What did he say to the two blind men? 4. What did they ask him first? 5. What did Nunez say was over-head?

G 1. What was Nunez' punishment? 2. Who was Yacob? 3. Why was Medina little esteemed? 4. What did he do at a holiday gathering? 5. What did he see in the fire-light?

H 1. What was Medina doing when Nunez told about his love? 2. (a) What did Medina think when Nunez spoke about sight? (b) What did she feel? 3. Who first told Yacob about their love? 4. Why did the sisters oppose the marriage? 5. What did Yacob say to it? 6. Tell about the young man who mocked. 7. "You see, he's so dull and foolish," said Yacob. What did Medina answer?

I Tell what the Medicine-man said, and how he intended to cure Nunez.

J 1. What did Yacob say to this? 2. What did Yacob say after he had told Nunez? 3. Tell what Nunez said to Medina. "There are the . . . flowers, fur, sky, stars. Your face, lips, hands. It is these . . , these that hold me . . . I must . . ., never . . . must come under . . . 4. What did Medina wish? 5. "If I were to consent to this?" What did she answer?

K 1. What did Nunez do during the hours of sleep? 2. What did he say to Medina before she went to sleep? 3. What made Medina weep? 4. (a) What did Nunez mean to do? (b) What made him do something different?

L 1. Where did Nunez go? 2. Tell the thoughts of Nunez. (Snows. Beyond. Bogota, day, night, palaces, etc., etc. River. Sea. Ships. Sky.) 3. What did he examine then? 4. What did he begin to do?

M 1. Tell of Nunez' condition at sunset. 2. Tell the things he saw near at hand. 3. "But he heeded not these things, but . . ." What did Nunez do? 4. What was he doing when night came?

LESSON 7

1. Where is Westminster Bridge? 2. At what time is the poet standing on the bridge? 3. Tell what he sees. Learn to read the poem aloud with expression.

LESSON 8

A 1. When is the steam-engine spoken of as an *indirect* source of power? 2. What is the best way of generating electricity? 3. Why must a factory using water-power usually be located at an inconvenient

place ? 4. (*a*) In what way does electricity get over this difficulty ? (*b*) Give an example.

B . What other advantage has electricity . . .
2. . . .
can . . .
. . .
—v . . .
6. . . .

C 1. At what time is the line lowest ? 2. At what time does it begin to rise ? 3. Why does it rise between eight and nine ? 4. Why does it rise again between ten and eleven ?

D 1. Why does the line fall at one o'clock ? 2. Why does the line rise at five ? 3. Why does the line slope down from five to eleven ? 4. Why does it rise at eleven ? 5. What are electric wires called in the reader ? 6. Why are electric wires made of copper ?

E 1. Mention five different tasks which electricity can perform. 2. What are the properties of a magnet ?

F 1. What happens if a coil of wire is moved in front of a magnet ? 2. Tell how electricity is generated. (Use the drawing in the reader.) 3. Tell how electricity is converted into motion. (Use the drawing in the reader.)

G 1. What is an electric circuit ? 2. What happens when you press a telegraph-key ? 3. Tell how telegraphic signals are written down on a piece of paper ? 4. What does a telephone do ?

H 1. Which resists the passage of a current more, a thin wire or a thick wire ? 2. What happens to a bad conductor when a large current is passed through it. 3. Why does not the wire in an electric lamp burn up ? 4. Explain why electricity tends to render cities more healthy.

I 1. In what way does electricity make the home-lives of workers more healthy ? 2. What is electricity doing to the small private workshop ? 3. Give examples of the use of electricity in the home.

J 1. Why is it not likely that electricity will enter the home in India as it has done in America ? 2. Give examples of the use of electricity in the home in India. 3. Explain what is likely to be the effect of electricity on village life.

K 1. Give examples of the foolishness and helplessness of people who do not know anything about machinery. 2. What is the moral of this lesson ?

LESSON 9

A 1. With what other play does . . . 2. . . . ago did Kalidasa live ? 3. . . . of the play ? 4. Say some . . . play. 5. Which is the most . . .

B 1. Whom does the . . . does he intend . . . Try to read the . . . meaning of the . . . carried away ?

INDEX

Alphabetical Vocabulary of the New Words and Derivatives in New Method Reader VI. The number refers to the lesson and the letter to the section in which the word first occurs.

PRONUNCIATION SIGNS

For the method of using the signs, see The Teacher's Handbook.

Sign used in this book.	Phonetic Symbol.	Example.
1	i	*as in* It 1; *long vowel* Queen 11
2	e	Red 2
3	æ	Cat 3
4	a	Father 44
5	ɔ	Not 5, Saw 55
6	o	Low 67
7	u	Good 7, Food 77
8	ʌ	Up 8
9	ə	The 9, Bird 99

Similarly diphthongs :—

Rain 21, Fine 41, One 78, *etc.*

Consonants :—

s	S	City s
ʃ	ʃ (sh)	Sure ʃ
z	ʒ	Measure z
J	dʒ	Giant J
F	f	Enough F
.	Silent, *e.g.* Caught (Caut)	
•	Voiced, *e.g.* Houses (Houzes)	

Accent :—

Re*mem*ber: the accent is on mem. Wherever: the accent is on ev.